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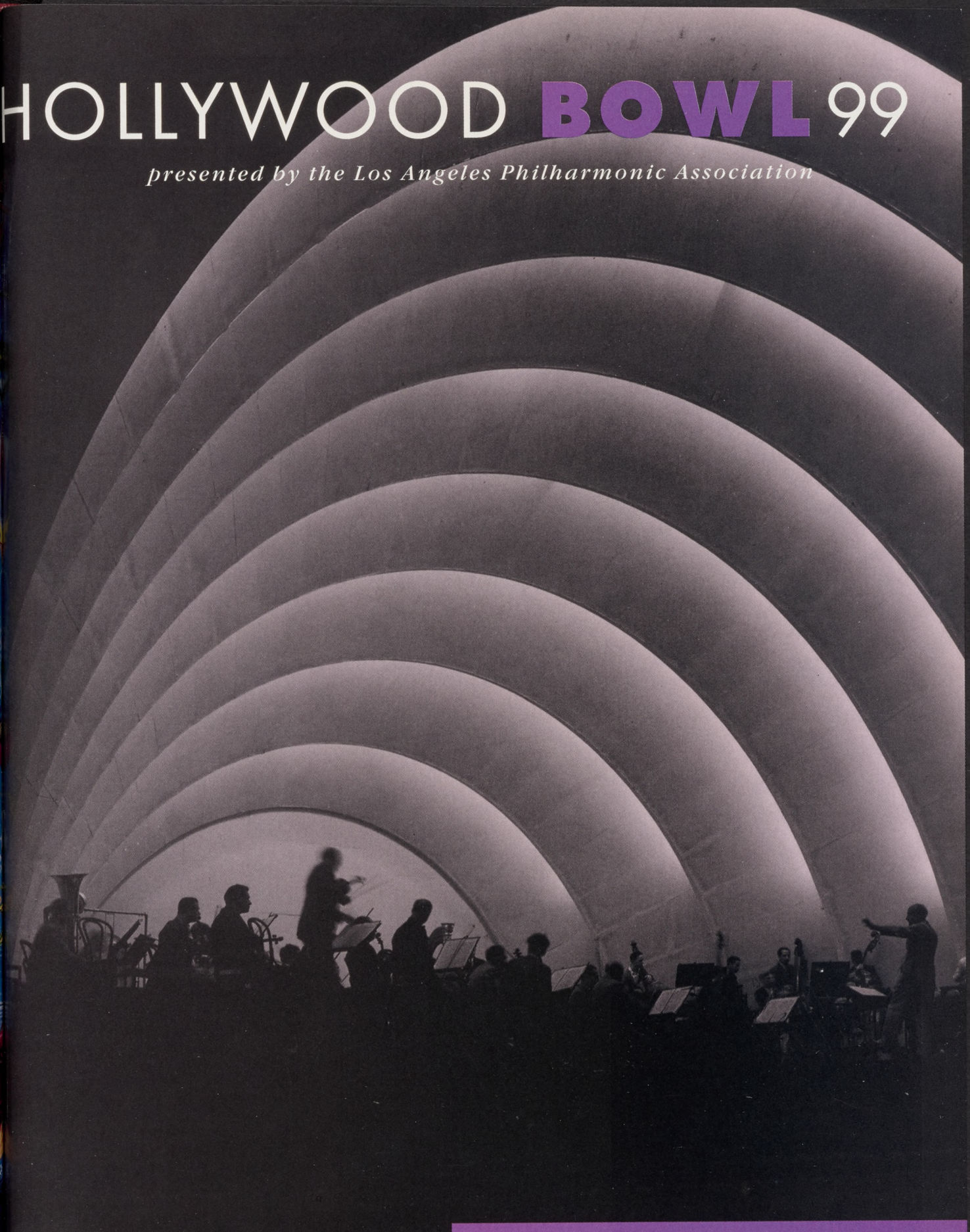

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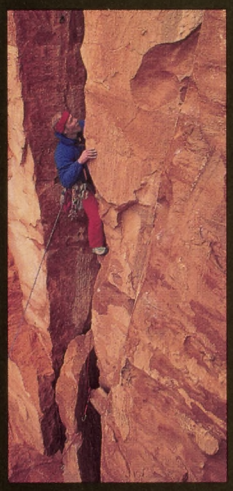

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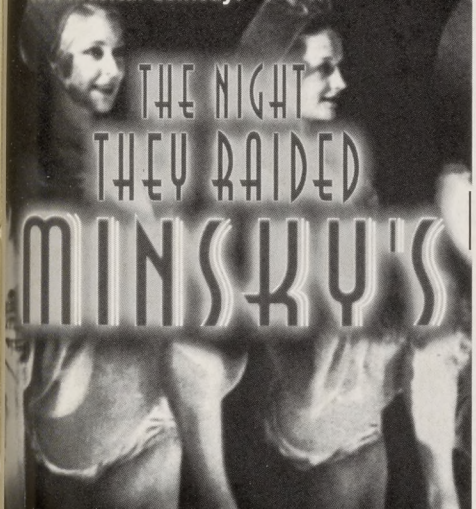

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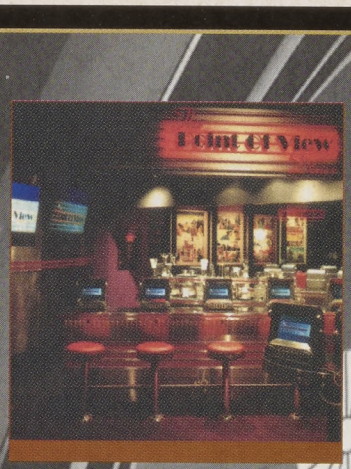

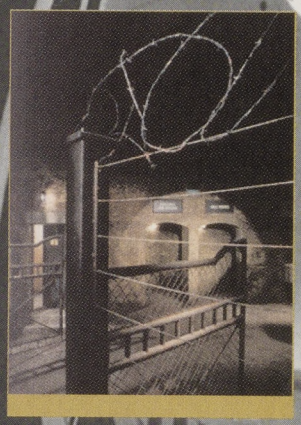

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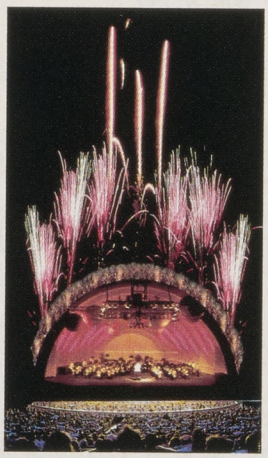

CONTENTS

6
Welcome
To the Summer Festival 1999!

8
Getting to Know You
by Libby Slate

12
The Philharmonic's Power Trio
by John Mangum

16
The 411 on the Jazz Big Band
by Dave Kopplin

24
Calendar of Bowl Events

35
PROGRAM INFORMATION

56
Dining Hollywood Bowl Style

72
Picnic Perfection
by Norm Chandler Fox

80
Summer Barbecue

86
Hollywood Bowl Information

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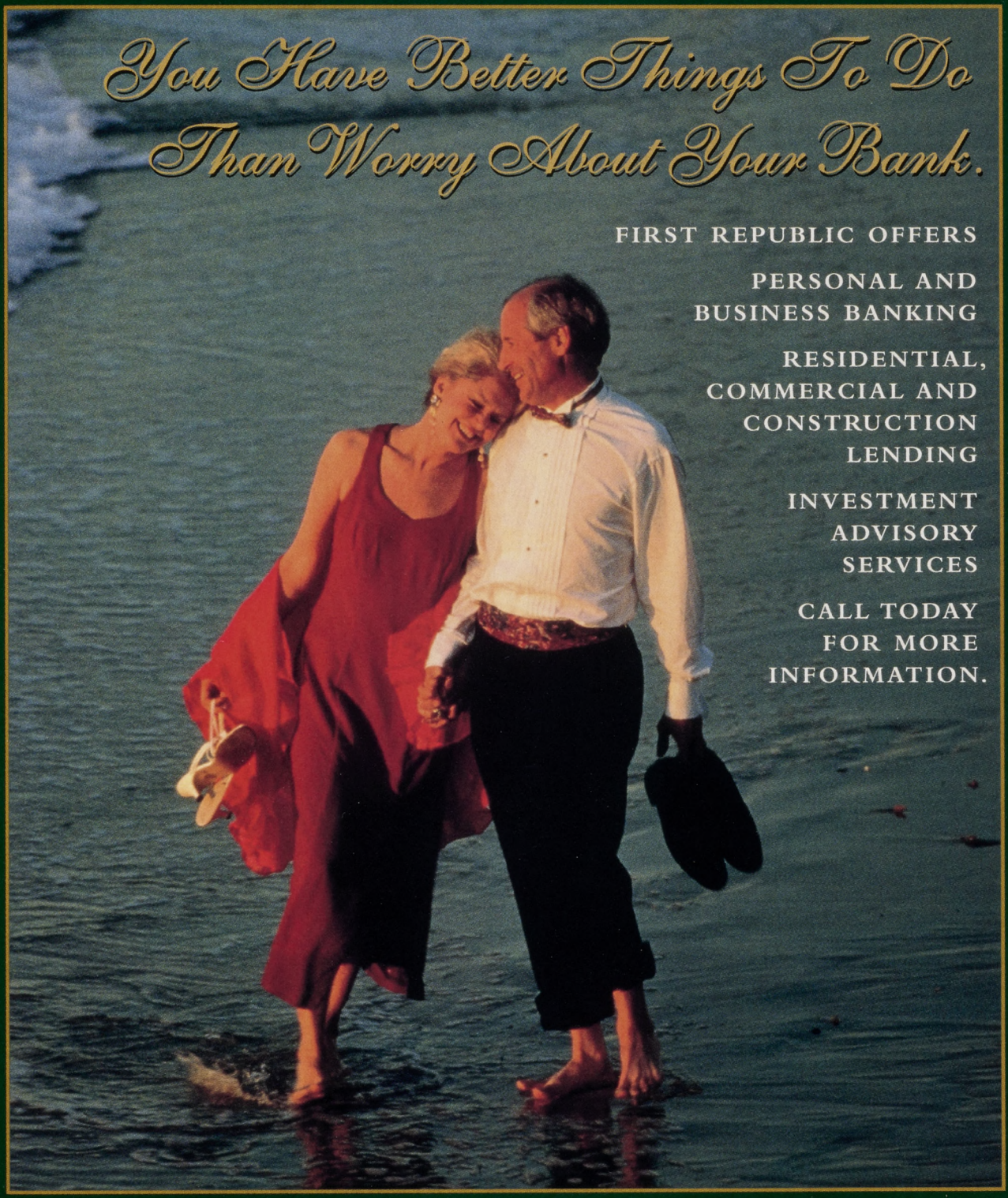

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- KUSC 91.5 FM, media sponsor for KUSC's Tuesday Nights at the Hollywood Bowl, features informative and in-depth interviews of conductors and soloists appearing at the Bowl, on **"Music 'Til Midnight,"** hosted by Jim Svejda, every Monday evening through September 6.

- **"Café LA," hosted by Tom Schnabel**, will broadcast live from the Hollywood Bowl during WORLD FESTIVAL '99, 2–5 p.m. on 89.9 FM, KCRW. Interviews, music, and fun. September 12.

- **California Federal Bank's LA Philharmonic Preview Hour**, Sundays at 4 p.m., on 105.1 KKGO, official radio station of the Los Angeles Philharmonic Association, will feature interviews with some of the guest artists appearing with the Los Angeles Philharmonic this summer season.

- **Chuck Niles previews Lexus Jazz at the Bowl.** KLON 88.1 FM, LA's Jazz station and media sponsor for Wednesday's Lexus Jazz at the Bowl, will broadcast live from the Hollywood Bowl on concert nights, 3–7 p.m., with host Chuck Niles.

Welcome to the **Summer Festival** 1999!

We hope your evening has begun successfully. We trust you had a smooth arrival at the Hollywood Bowl, that you are comfortably settled in your seats, and eager to hear what the musicians and artists have prepared for you. Let the celebration begin!

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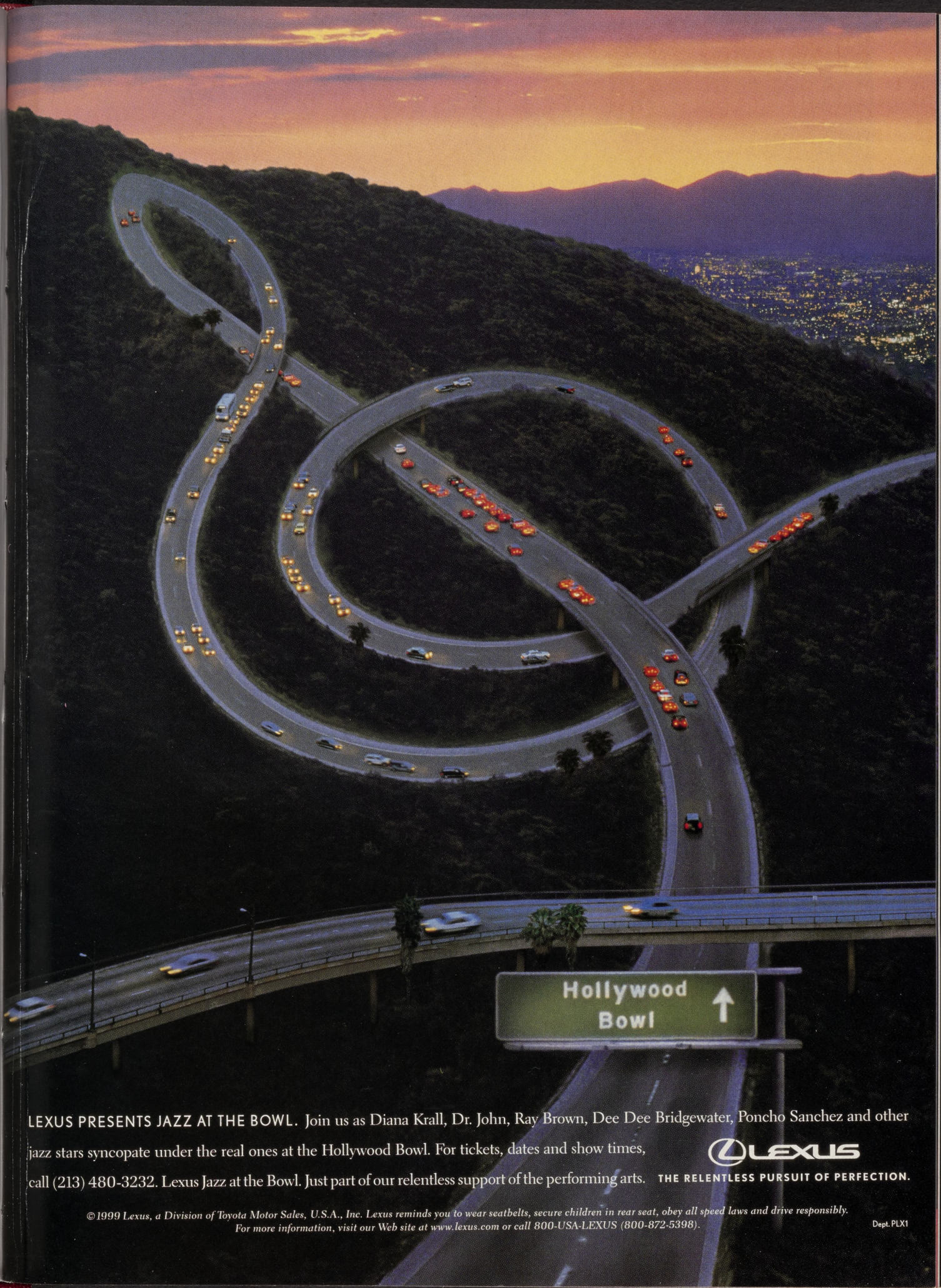

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Dept. PLX1

Getting to Know You:

The Hollywood Bowl Orchestra

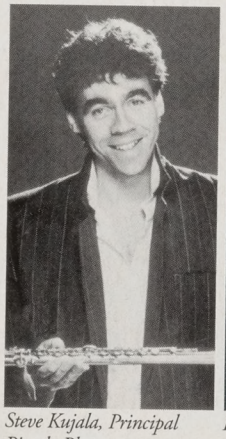
by Libby Slate

When he's not white-water rafting and concertizing at expedition campsites with the Armadillo String Quartet, Hollywood Bowl Orchestra Associate Principal Cellist Armen Ksajikian can be found on a studio scoring stage, having played on more than 800 film soundtracks. In 1994 he had the unique experience of recording the score for his own "death" scene: having been discovered by a casting agent while performing at the Bowl, he appeared as a terrorist chauffeur in the Arnold Schwarzenegger film *True Lies.*

"I had to go to a terrorist training center and learn to shoot Uzis, AK-47s and Mac II machine guns," he recalls. "During filming [director] James Cameron (whose film scores Ksajikian had previously recorded) would say, 'You're having an identity crisis — it's not a bow you're holding!'"

Talk to any of the other members of the Hollywood Bowl Orchestra, and you'll uncover similar fascinating facts about their careers away from the Bowl stage. The men and women who have entertained 2.6 million Bowl-goers since the orchestra's first season in 1991 constitute a playing ensemble that is literally one of a kind: an orchestra made up of Los Angeles' foremost studio musicians. This month, they will perform two Bowl programs which, like their day jobs, combine music with film: the fourth "Bugs Bunny on Broadway" conducted by George Daugherty (August 8), and the annual "Night at the Movies," saluting Universal Studios this year, conducted by the Hollywood Bowl Orchestra's Principal Conductor John Mauceri (August 27-28).

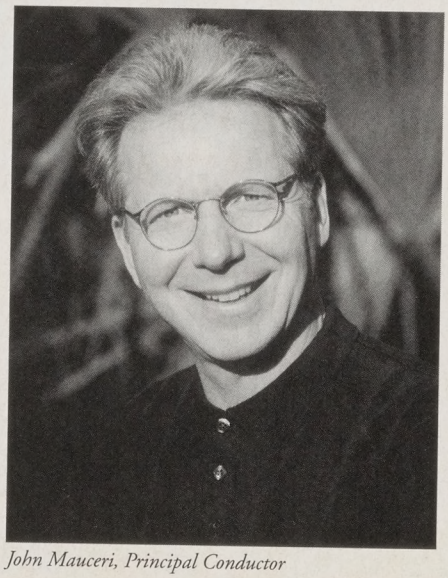
But there's far more to the orchestra's members than movie music. Almost all are classically trained; many are members of local symphonies and also give solo performances. Many also play in the orchestra pits of Broadway musicals in theaters throughout Southern California and perform with famed singers and instrumentalists locally and on tour.



Steve Kujala, Principal Piccolo Player

Pam Gates, HBO Violinist

Jim Self, Principal Tuba



John Mauceri, Principal Conductor

"These musicians are completely willing to give every kind of music its full attention," Mauceri says. "They are as comfortable playing [the animated television show] *Animaniacs* as they are a Haydn string quartet. They directly contradict the attitude that only one kind of music is constituted as 'serious.' We've tried to create and explore all kinds of music. There's no condescension at all."

Indeed, when the Bowl Orchestra's concertmaster Bruce Dukov is asked to name some of the recent highlights of his studio career, which encompasses more than 820 film and television soundtracks, one that he calls "a great experience" is *A Bug's Life.* "The music was fantastic, and the animation was so extraordinary to watch," he says. Other favorites include *Analyze This* and *Wrongfully Accused,* for both of which he played violin solos, as well as *Instinct, Meet Joe Black* and the remake of *Psycho.*

A Juilliard graduate, Dukov moved from his native New York to London in 1974 to cultivate a solo career, performing throughout Europe and the Middle East as well as on television and radio; while there, he received a U.S. Fulbright study grant. He settled in Los Angeles in 1985, concentrating on studio work, and has also recorded with such singers as Barbra Streisand, Celine Dion, Reba McEntire and Clint Black. Last year, to his surprise, he was featured on television while playing for the Academy Awards. "I had two shots, on the full screen!"

Playing for the Oscars is exhausting, according to Pam Gates, one of the orchestra's second violinists. "It's the hardest marathon you've ever encountered in your life, four hours of non-stop playing, without a break," she says. "But there's no getting around seeing how spectacular it is, seeing the stars arrive — and you're a part of it."

Gates, who played one Grammy Awards show with a neon-lit violin, performs more for television than film, including commercial jingles and a regular stint on the series *J.A.G.,* and has played extensively in symphony orchestras. One

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Associate Principal Cellist Armen Ksajikian and friends.

Jay Rosen, Associate Principal Violin

unquestionable career highlight was playing for the opening and closing ceremonies of the 1984 Summer Olympics. And another was performing last October at Carnegie Hall, at a concert which she helped organize — based on her HBO experience — devoted to the film music of Jerry Goldsmith.

Goldsmith is a clear favorite among HBO members, as is John Williams. It was providing the mothership "voice" in Williams' *Close Encounters of the Third Kind* score which helped put HBO principal tuba player Jim Self on the recording studio map; he has since played solos for Williams' *Jurassic Park* and for such films *as Sleepless in Seattle, Home Alone* and *Hook*, among 900-plus credits. He is also principal tuba with the Pasadena and Pacific Symphonies, and has recorded with Streisand, Bette Midler, Mel Tormé and Frank Sinatra. Self — who holds a doctorate in music from USC, where he now teaches — has released several jazz and classical CDs and has composed and arranged solo and ensemble music; his web site, *www.bassethoundmusic.com*, features professional information and photos of the family pets.

"Very few people can play jazz and classical," Self says. "Almost nobody plays jazz on the tuba. That's why I do it — it gives me a niche. What I do is different — it's not 'oompah.'"

And not too many musicians play rock and roll on the violin — but HBO associate principal first violinist Jay Rosen does. In the 1970s and '80s he recorded and/or performed live with about 700 rock and pop acts, including the Rolling Stones, Jefferson Airplane, The Doors, Neil Diamond and Judy Collins; he also developed an electronic violin system. From 1978 to 1992 he was concertmaster for more than 75 local productions of Broadway shows, including the original four-year run of *Phantom of the Opera*, and now primarily does studio work.

One performance of his solo in the opening of *Phantom*'s second act was particularly memorable. "This couple was seriously going at it in the front row, and by intermission they were out of control," Rosen relates. "Their feet were kicking into the orchestra pit. I had to play with a straight face — I concentrated more than I ever had in my life!"

Another theater musician is the orchestra's drummer, Brian Miller, who doubles as a contractor. For the past four years, he has been music supervisor for the west coast Nederlander Organization, hiring musicians at the Pantages and Wilshire theaters, and contracts for other venues as well. This year, he is also the Bowl Orchestra's personnel manager, hiring extra musicians and taking care of payroll matters. He also often contracts himself for studio work.

Currently Joel Grey's drummer, Miller recently went from the Redondo Beach pit of *A Chorus Line* to a red-eye flight to Toronto, where Grey was performing, then flew back the next day. Last year, his work with Grey included a trip to New Zealand and two days aboard the *QE II*. "Every new musical experience becomes a part of me," says the former Disneyland staff musician. "They make me a better musician, a better player."

Like Self, Steve Kujala, the orchestra's principal piccolo player, who also plays flute and saxophone, has created a musical niche for himself: he is the only flutist who can perform a sliding-and-bending technique he calls "the fretless flute" (he is now writing a book about the technique), featured in *The Prince of Tides, Phenomenon* and *The Horse Whisperer*, among his thousands of soundtrack and other credits.

In his early days, Kujala toured the United States and Europe with the jazz-fusion group Auracle, which he formed while a student at the Eastman School of Music, and later performed a world tour with jazz pianist Chick Corea. He has released five solo recordings and is working on his sixth; one record, *Tutti Flutti*, featured his "flute orchestra" of 126 tracks.

For Kujala, there is nothing like a live performance. "We have this gift, and our egos have a need to share it with people," he says, speaking perhaps for his colleagues in the orchestra as well. "The greatest thing about playing live is connecting with a live audience." ❑

Libby Slate is a freelance journalist living in Los Angeles. She is a frequent contributor to Performing Arts *and* Hollywood Bowl *magazines.*

Upcoming Hollywood Bowl Orchestra Concerts

Sunday, August 8, 7:30 p.m.
BUGS BUNNY ON BROADWAY IV
Hollywood Bowl Orchestra
George Daugherty, conductor

Friday & Saturday, August 27 & 28, 8:30 p.m.
UNIVERSAL NIGHT AT THE MOVIES
Hollywood Bowl Orchestra
John Mauceri, conductor

Friday & Saturday, September 3 & 4, 8:30 p.m.
FROM THE BOWL TO THE MOON — AND BEYOND!
Hollywood Bowl Orchestra
George Daugherty, conductor
Julia Migenes, soprano
Gogi Grant, vocalist

Friday & Saturday, September 10 & 11, 8:30 p.m.
GREAT AMERICAN CONCERT — SWING NIGHT!
with fireworks
Hollywood Bowl Orchestra
John Mauceri, conductor
Royal Crown Revue
James Naughton, vocalist

Friday & Saturday, September 17 & 18, 8:30 p.m.
Sunday, September 19, 7:30 p.m.
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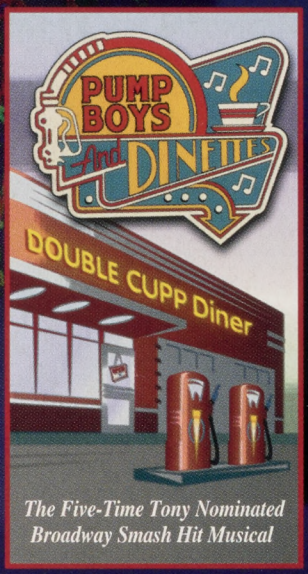

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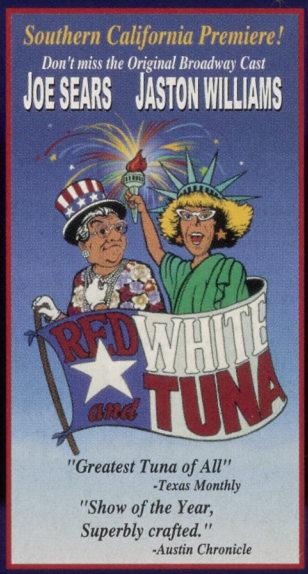

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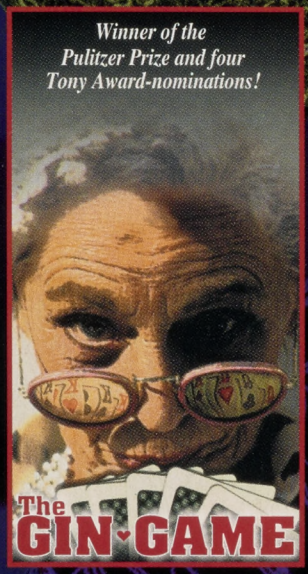

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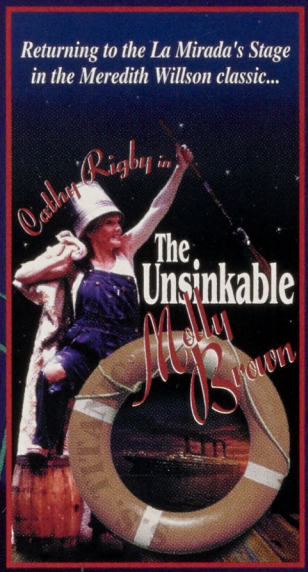

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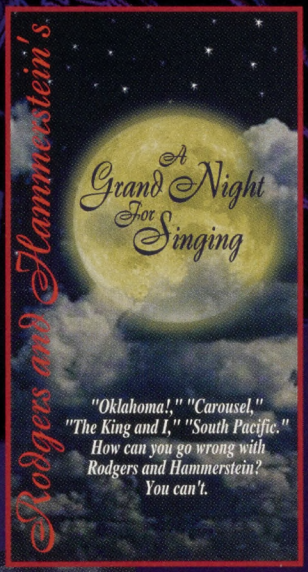

June 2-18, 2000

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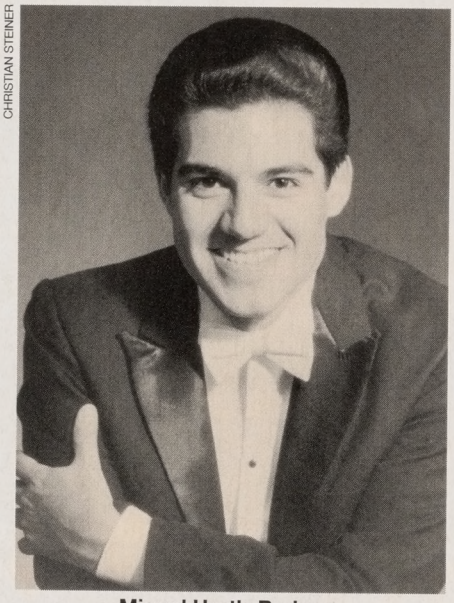
by John Mangum

YOSHI ONO

Kristjan Järvi

Andrew Robinson

CHRISTIAN STEINER



Miguel Harth-Bedoya

Every kid dreams of growing up to be a sports hero, a movie star, a fireman, or whatever their parents were. Few, if any, would declare their intention to become a conductor. A rock star, maybe, but not a conductor.

Miguel Harth-Bedoya wasn't your average kid, though. As a teen-ager living in Lima, Peru, he fell under the spell of the baton and has devoted himself to classical music ever since.

"I knew I wanted to be a conductor because of opera," Harth-Bedoya remembers. "I had heard the music and worked on the backstage crew in Lima, and then I also worked as a prompter and things like that. I found opera alluring because of the vocal music, the language, the acting."

Now Harth-Bedoya is the Los Angeles Philharmonic's Associate Conductor. He joins Assistant Conductors Kristjan Järvi and Andrew Robinson in celebrating their one-year anniversary with the orchestra this summer in a week of concerts beginning August 17. They all started their tenure here at the beginning of the 1998 Hollywood Bowl season, with Järvi and Robinson assisting on the 1998 Summer Festival's Philharmonic concerts and Harth-Bedoya conducting a program of classical favorites at the Bowl in June.

Harth-Bedoya actually didn't begin seriously studying classical music until he was 19. For Järvi and Robinson, though, a career on the podium, or at least in classical music, seemed like a foregone conclusion. Robinson, who grew up in Sydney, Australia, comes from a musical household, his grandfather having studied with the Hungarian composers Zoltán Kodály and Béla Bartók and his cousin playing

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AND

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cello with the Sydney Symphony. "I barely ever heard popular music at all until I was much older than most kids," Robinson recalls, "so classical music was a natural direction to move in."

Like Robinson, Järvi, who was born in Estonia, grew up in a musical family, one that is a veritable conducting dynasty. His father Neeme has a long and established career and is one of classical music's most recorded conductors; his brother Paavo leads several orchestras, especially in Scandinavia; and his uncle was the family's first conductor, directing lighter fare — like the operettas of Johann Strauss, Jr. — at the Estonian Opera Theater.

"In my family, we were all brought up with music," Järvi says. "We were always going to concerts or listening to recordings or playing music. Music surrounded us; it was part of everyday life. As far as conducting, we were subconsciously learning what conducting was all about from my father. We got all kinds of hints and observations from going to rehearsals. He didn't know where to leave the kids, so he took us to rehearsals."

Rehearsals are something that the Philharmonic's three assistants know all about. They play an integral role in the orchestra's rehearsals, learning the repertoire and working alongside Music Director Esa-Pekka Salonen.

"I view it as an understudy's job, being ready to stand in whenever and wherever necessary, whether the regular conductor is unwell or if they want to listen from the hall while someone else conducts." Robinson explains. "Anything I'm asked to do, I have to be ready for. I'm also present at every rehearsal and concert, listening and, where appropriate, giving comments to the conductor about balances and so on. It's also a great opportunity for me as a young conductor to learn a huge bulk of repertoire that I wouldn't otherwise, particularly as the range of music played by the Philharmonic is so diverse."

The same could be said of the range of music offered by the three maestros on their August programs. Robinson's concert, "Italian Romance" (August 17), opens with Rossini's Overture from his comic opera *The Barber of Seville,* a perennial favorite, followed by a healthy dose of highlights from Verdi and Puccini operas sung by soprano Alessandra Marc and tenor Fernando de la Mora. The concert closes with Respighi's splashy showpiece *The Pines of Rome.*

"The program was suggested by the management," Robinson says. "As it happens, they've chosen music I love anyway, so that isn't much of a problem! Alessandra Marc sang Sieglinde in Sydney a couple of years ago, and she was outstanding then — voices like hers are very rare these days. Fernando de la Mora I haven't heard in the flesh, but I'm very excited to be working with such fine artists."

Kristjan Järvi takes up the reins for "Bravo! Brava! Brahms!" (August 19), joined by renowned violinist Ida Haendel. She will perform Brahms' epic Violin Concerto on a program that opens with Smetana's rambunctious Overture from his opera *The Bartered Bride* and closes with Mendelssohn's "Italian" Symphony.

"We built the program around the Brahms," Järvi explains. "The Smetana is one of those great overtures that everybody knows but nobody really plays. Then there's the Mendelssohn, very popular for a summer concert. It follows the violin concerto, which is basically a symphony for violin and orchestra, so you end on a summery, happy note."

The Philharmonic makes one of three weekend appearances this summer for Harth-Bedoya's "Latin Spectacular" (August 20 and 21). His program features several favorites, Marquez' *Danzon No. 2,* popular tunes like "Granada" and "Besame Mucho" performed by Fernando de la Mora, and Abreu's "Tico-Tico" accompanied by a colorful fireworks display.

"It's all Latin American repertoire," Harth-Bedoya explains. "We have Horacio Romo playing Astor Piazzolla's *bandoneón* concerto, and Fernando de la Mora will be singing Latin songs. It will be a lot of works that are more familiar to people's ears just by their tunes or from their names rather than from their composers. It's something that will get people excited and feeling comfortable."

When they're not at the Bowl or the Music Center, the three conductors have several engagements around the world. Harth-Bedoya is the Music Director of the Eugene Symphony in Oregon and has just become the Philharmonic's Associate Conductor, a position that will stretch his tenure here to four years. He also has a recording to his credit, made live in Italy in 1994 for the Bongiovanni label.

"It was the first performance of an eighteenth-century opera by Vincente Martin y Soler — the Spanish composer — *Il tutore burlato,*" Harth-Bedoya says. "It's the kind of piece that was discovered in the archives."

Järvi is also busy with appearances in New York, where his Absolute Ensemble performed at Alice Tully Hall on July 16, and in Europe, especially Scandinavia. Robinson, a native of Sydney, works as a freelance conductor in Australia and continues to study in his spare time. At the beginning of what will no doubt become a long and successful career, Robinson can't offer much guidance to the young musician who decides to forego the traditional fireman route, but what he can holds true not just for the student, but for the adventurous listener as well.

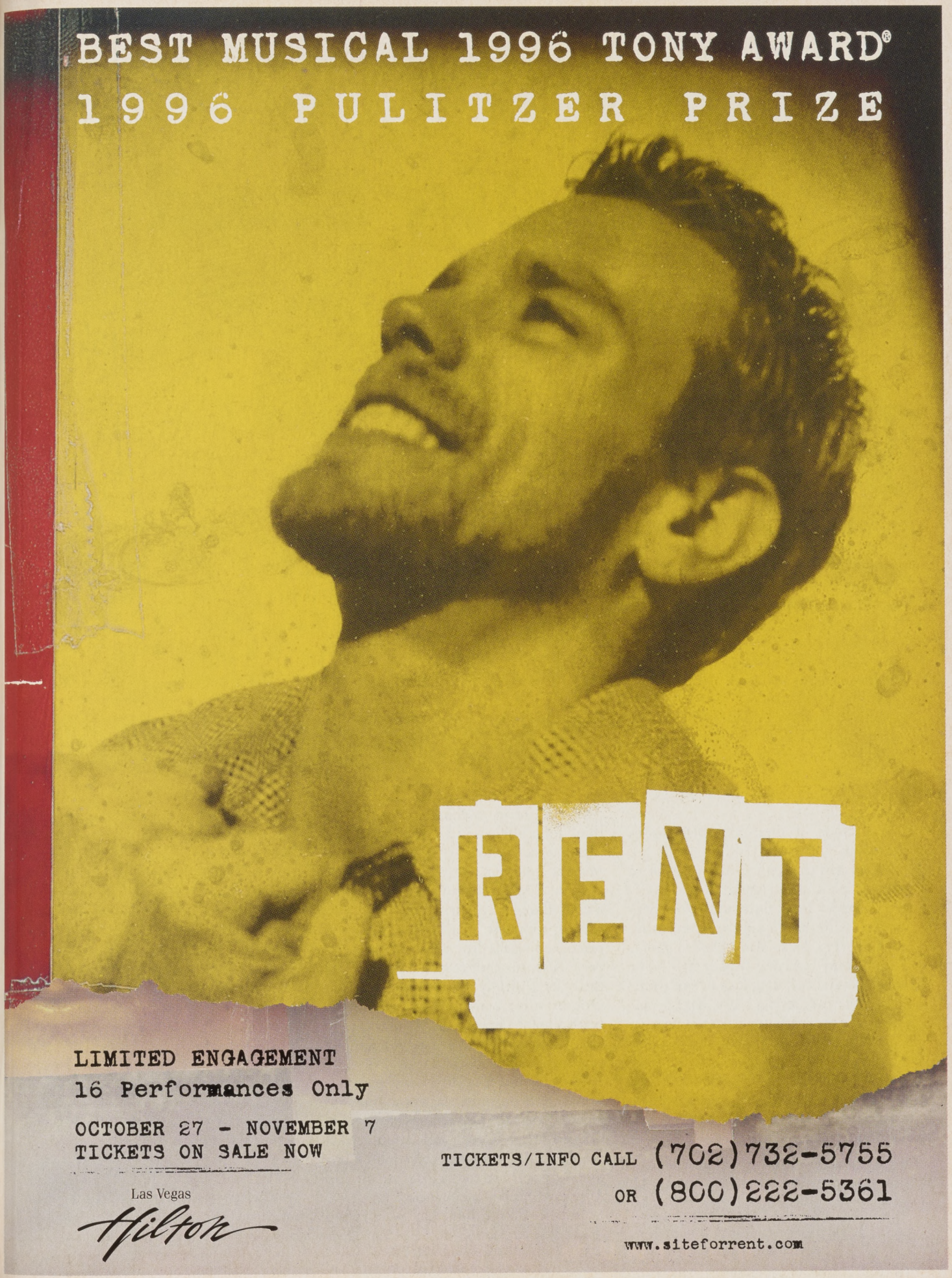
"As for advice for young musicians — I still consider myself to be one, so I'm not sure how much advice I can give just yet! I guess to persevere is important, and to keep an open mind and an open ear." ❑

John Mangum is a Ph.D. candidate in history at UCLA and the assistant editor of Hollywood Bowl *magazine.*

Tuesday, August 17, 8:30 p.m.
ITALIAN ROMANCE
Los Angeles Philharmonic
Andrew Robinson, conductor
Alessandra Marc, soprano
Fernando de la Mora, tenor
Rossini: *The Barber of Seville* Overture
Verdi and Puccini: Arias and duets
Respighi: *Pines of Rome*

Thursday, August 19, 8:30 p.m.
BRAVO! BRAVA! BRAHMS!
Los Angeles Philharmonic
Kristjan Järvi, conductor
Ida Haendel, violin
Smetana: *The Bartered Bride* Overture
Brahms: Violin Concerto
Mendelssohn: Symphony No. 4, "Italian"

Friday & Saturday, August 20 & 21
8:30 p.m.
LATIN SPECTACULAR
with fireworks
Los Angeles Philharmonic
Miguel Harth-Bedoya, conductor
Fernando de la Mora, tenor
Horacio Romo, bandoneón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The 411 on the Jazz Big Band

(or, Does Size Really Matter?)

by Dave Kopplin

Rock music has its power trio (amplified guitar, bass, and drums). Classical music has its string quartets (two violins, viola and cello) and orchestras (whole sections of strings, brass, winds, percussion, and more). Churches have their choirs, opera has its sopranos and soul music has its three Pips, Four Tops, and Jackson Five. And of course, jazz has its big band.

The newest ensemble-in-residence at the Hollywood Bowl, the Clayton-Hamilton Jazz Orchestra, is a jazz big band, and then some. But what makes it "big," and what makes it "then some?" Is there an ensemble size that matters?

Jazz music has had its quintessential ensembles, large and small, from the Bill Evans Trio to the Miles Davis Quintet, the Dave Brubeck Octet to the Gerry Mulligan "Ten-tette."

Still, none of these are "big," as in "big band."

Bands start to become "big" when there are multiple instruments in sections: several trumpets, trombones, and saxophones together with the "rhythm section," made up of drums, bass, piano and/or guitar. The modern big band usually has 17 or 18 musicians, including four or five trumpets, four trombones, five saxes, and rhythm section with or without guitar.

But that's not all. Bands are big when their sound can knock you off your feet, loud as a stack of Marshal amplifiers (see "power trio," above). Big bands are *big* when their sound can fill a dance hall filled with frolicking fans.

A BRIEF HISTORY OF THE BIG BAND

When and why the bigger bands developed is still open to some speculation.

DANA ROSS

Clayton-Hamilton Jazz Orchestra

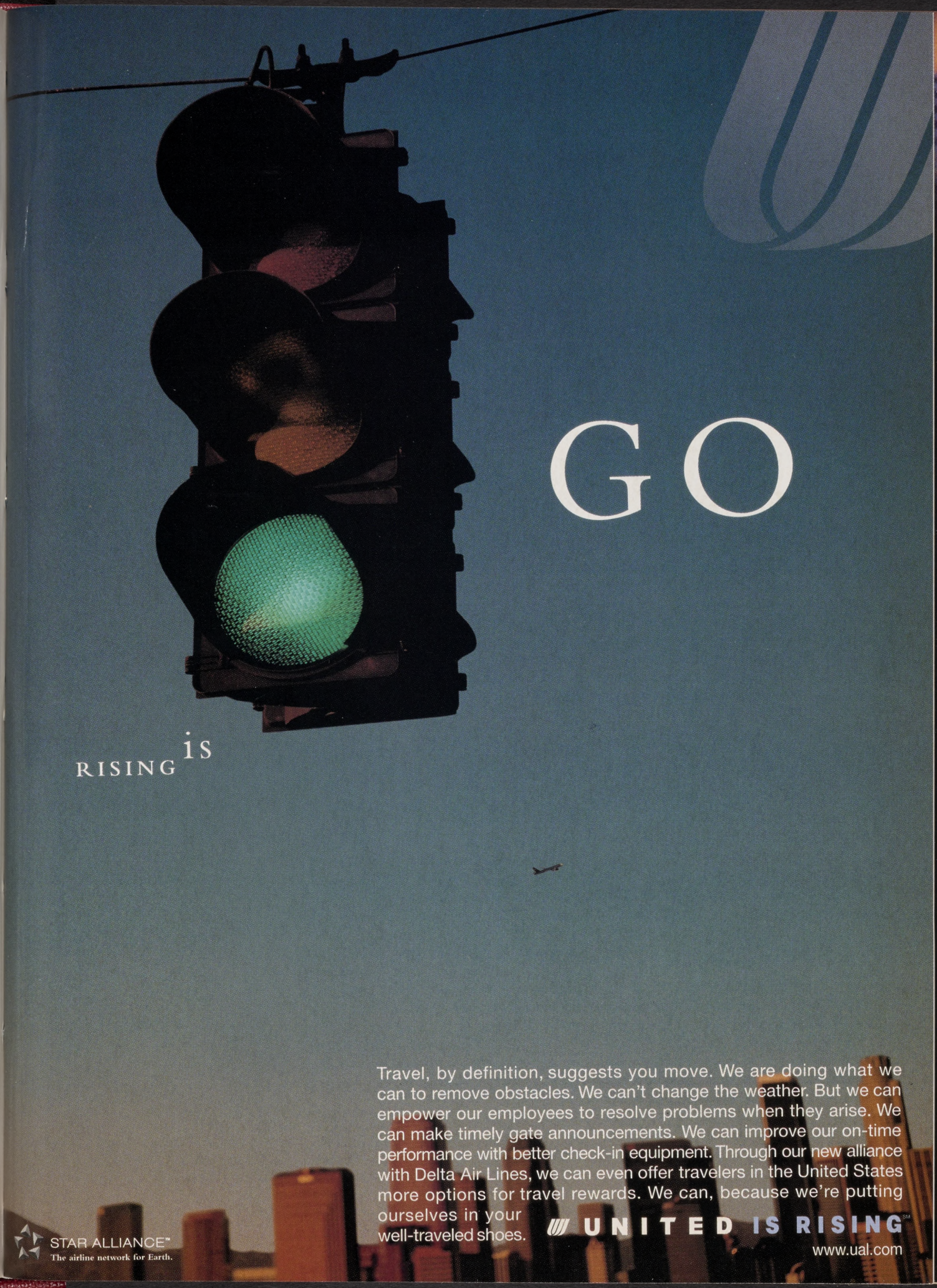
The wind band tradition in America — think John Philip Sousa marches like *Stars and Stripes Forever* — was *the* popular musical tradition at the turn of the century. These bands were made up of winds (flutes, clarinets, saxes, etc.), brass (horns, trumpets, trombones, tuba) and percussion (snare drums, bass drum, cymbals). Also, the earliest jazz ensembles had their roots firmly planted in the New Orleans street bands of the early 1900s (with similar forces, too: a "front line" of winds and brass and a "second line" of percussion and perhaps banjo).

It was natural that these early big bands would draw on those same combinations of instruments. "The sound [of the New Orleans street bands] was a sound that people fell in love with," says John Clayton, Artistic Director of Jazz for the Los Angeles Philharmonic Association.

Of the first bands that were called "big," Bennie Moten's and Fletcher Henderson's were probably the most important forerunners of the bands that we call "big" today. Moten's groups, steeped in the tawdry and lawless stew of Kansas City in the "Roaring '20s," were the predecessor to the famous hard-driving, hard-swinging Count Basie bands. Henderson's band, known for its sophistication and musical accomplishment, was populated by terrific soloists and accomplished musicians who went on to distinguish themselves in their own right. Duke Ellington's early band, which performed at Harlem's Cotton Club in the late 1920s, was also a forerunner of the modern bands. It was similar to the line-up of the big band of today: three trumpets, two trombones, four woodwinds, and rhythm section.

THE BIG BAND HEYDAY

By the late 1930s and early '40s, big band music was the popular music of the day – both for listening and dancing, with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dozens of different big bands constantly touring and making recordings. The sound of these various bands was strikingly individual, too. "People don't always realize the components that made the bands' sound unique," notes Clayton. "It's a combination of the musicans, the band leader, and the composer/arranger." Good arrangers knew their bands well and wrote music that sounded good for their particular players. "Billy Strayhorn knew how to write and arrange specifically for Duke Ellington's musicians, and the results were terrific," says Clayton.

The character of big bands began to change in the 1950s: instead of playing music for dances, bands began to play music for listening. Composers and arrangers began experimenting with extra instruments, extended compositions, and bolder arrangements. Of course, bands like Ellington's had been doing this all along. The Ellington and Basie bands continued to survive and thrive into the 1970s and beyond.

One of the most important big bands of the last few decades was the Thad Jones/Mel Lewis band (later just the Mel Lewis Jazz Orchestra). This band, formed in the mid 1960s and comprised of New York City's finest musicians, came together every Monday night at Greenwich Village's famed Village Vanguard nightclub for almost two decades. Many other bands have also thrived over the years. Ray Charles still tours with his own big band. The *Tonight Show with Johnny Carson* included a well-known resident jazz group led by "Doc" Severinson, performing five nights a week well into the 1980s. Other recent bands of note include the Toshiko Akiyoshi-Lew Tabackin Big Band, started in Los Angeles in the late 1970s, as well as those of Bill Holman, New York City's Maria Schneider, and the Lincoln Center and Clayton-Hamilton Jazz Orchestras.

TODAY'S BIG BAND: THE CLAYTON-HAMILTON JAZZ ORCHESTRA

One of the most important recent bands, the Clayton-Hamilton Jazz Orchestra was formed in the mid 1980s by bassist/composer/arranger John Clayton, his brother Jeff on woodwinds, and drummer Jeff Hamilton. Made up of the best of the best of Los Angeles' jazz players, this ensemble is now the resident jazz orchestra here at the Hollywood Bowl for the Lexus Jazz at the Bowl series.

Of the bands that are still in existence, the Clayton-Hamilton Jazz Orchestra is one of the few that is still led by its founding members. And in the tradition of the great big bands throughout the decades, Clayton's performers are all soloists in their own right.

Regardless of what you may have imagined, 17 or 18 jazz musicians don't just show up and start to play whatever they want. Like all talented leaders, Clayton writes music that features the strengths of the band. And why the "orchestra" designation? "We chose the name 'jazz orchestra' because it implies something stylistically broader than a 'big band,'" answers Clayton. "I think that by and large, people imagine a look and a sound when they hear the term 'big band.' A 'jazz orchestra' is probably less defined in their minds and that suits us perfectly… I feel it is a temporary term, anyway. Music is becoming more and more difficult to categorize and I love the blurring of those borders."

BIG BAND ARRANGING REVEALED

Generally, a big band "arrangement" has three parts. After a short introduction, we hear a melody of some sort, say a standard like "Take the 'A' Train." This is called the "head." If you ever see a jazz musician tapping his head and looking around, he's probably signaling that it's time to play the melody again.

After the head is the solo section. Virtually everyone in a big band has a chance to solo (though not on every composition). During the solo section, you'll often hear backgrounds, in which sections of the band, say the saxes, play little rhythmic ditties known as "riffs" that add a little excitement and energy to the solo and to the soloist. By the end of solos, these riffs and backgrounds can be like a whole new composition in itself.

After solos, there might be a brief interlude. Prepare for what's next: the "shout chorus!" This is where the whole ensemble plays like there's no tomorrow. This is when standing next to a big band is like standing next to a speeding locomotive. Drummers are playing like crazy, bass players are sweating; the band is "carvin' it up," as they say.

After the shout chorus, the melody is usually heard again, leading to the ending.

NOTHING AVERAGE HERE

During the Lexus Jazz at the Bowl series you will hear some great tunes, great solos, and extraordinary shout choruses, assures Clayton, but don't expect anything average. Each of the shows is a unique event, with arrangements written by Clayton specifically for that guest artist and that show *only* (see listings below). Like the greatest of the big bands — Thad Jones/Mel Lewis, Fletcher Henderson or Basie and Ellington — this music will be big, really big.

So, if someone gives you a bit of a quizzical look when you start to tell them about jazz big bands – a *what-the-heck-are-you-talking-about-aren't-big-bands-dead* kind of a look — you can bring them up-to-date with the full big band scoop.

Swing on! ❑

Dave Kopplin is editor of the Hollywood Bowl *magazine.*

Future Lexus Jazz at the Bowl concerts
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• Regina Carter

August 11
THE REAL THING
The Clayton-Hamilton Jazz Orchestra
• Dr. John • Byron Stripling
• Billy Higgins • Louie Bellson

August 18
LIFT EVERY VOICE AND SWING
The Clayton-Hamilton Jazz Orchestra
• Take 6 • Kevin Mahogany
• Dee Daniels

August 25
SWINGIN' ON SIX STRINGS
The Clayton-Hamilton Jazz Orchestra
• John Pizzarelli • Russell Malone
• Mark Whitfield

September 8
JAZZ ROYALTY
The Clayton-Hamilton Jazz Orchestra
• Big Band Alumni All-Stars
• Carmen Bradford

September 15
HOLLYWOOD'S JAZZ LEGENDS
The Clayton-Hamilton Jazz Orchestra
• Shirley Horn • Greg Jefferson
• Plas Johnson • Jack Sheldon

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Spotlight on

Jeff Clayton

Co-Founder/Co-Leader Clayton-Hamilton Jazz Orchestra

Jeff Clayton relishes mentioning that he is younger than his sibling, John, with whom he co-founded the Clayton-Hamilton Jazz Orchestra. But don't make the mistake of thinking of him as just the "kid brother." A consummate musician, Jeff Clayton is considered one of the most versatile woodwind players around. He has built a sterling reputation not only as co-leader of the acclaimed Clayton-Hamilton Jazz Orchestra (CHJO) and the Clayton Brothers Quartet but also for his work throughout the years as a session and touring player for artists as diverse as Stevie Wonder, Kenny Rogers and Earth, Wind & Fire; and as a sideman for such musical titans as Ella Fitzgerald and Lionel Hampton, among others.

Born in Los Angeles, Clayton grew up with six brothers and sisters, and music played a major role in the entire family's life. "I definitely knew I wanted to pursue music as a career since I was very young. The first time I sat in (saxophonist) Bill Green's music studio chair when I was nine years old, I told him, 'I want to be a great musician.' Bill said that if I did what he told me to do, I could be."

The bond that Clayton formed with Green was a lasting one: Green played in the CHJO from its inception in the mid-1980s until his death several years ago. Like Green, Clayton learned to be a "doubler," a rare and highly sought-after musician who plays a main instrument (for Clayton, it's the alto sax) in additional to skillfully playing many others. Clayton's "repertoire" also includes tenor and soprano saxes, clarinets, piccolo flute and alto flute, oboe and English horn.

After high school, Clayton studied at California State University, Northridge, predicting to skeptical friends that he would one day play with his idol, Stevie Wonder. When one of these friends learned of an audition for Wonder's band and ribbed Clayton about it, the enterprising musician bought every Stevie Wonder record, learned every song, added parts where there weren't parts, and showed up ready to roll. "The only problem was that Stevie himself never came to the audition," Clayton laughs. "But six months later, there was another one. I played with his band and was invited to tour with him. That experience taught me two things: when you want to do something, put it out into the universe, then get your work done, so you're prepared when the opportunity arises."

Jazz is Clayton's true musical passion. In addition to playing with Ella Fitzgerald and Lionel Hampton, he has worked with Frank Sinatra, Sammy Davis Jr., Tony Bennett, Woody Herman, Lena Horne and the Count Basie Orchestra, led by Basie himself and then by Thad Jones after Basie's death. Now, his time is focused mainly on his work with the Clayton Brothers Quartet and the Clayton-Hamilton Jazz Orchestra, but when an exciting opportunity arises on the side, he doesn't turn it down.

"I'm very selective, because I want the music to always ring true in my heart," Clayton explains. "I choose according to the conductor, or the musicians that I'll be playing with, or the person who is writing the music. If John Williams is involved, I'll go with bells on. If I see Jerry Goldsmith's name, I drop everything. If it's Arif Mardin, then I'm coming, because I know the music is of a certain quality. I'll have a great time and will be in the company of other musicians who love what they do." ❑

Spotlight *is prepared by Laura Segal Stegman, a writer and public relations consultant in Los Angeles.*

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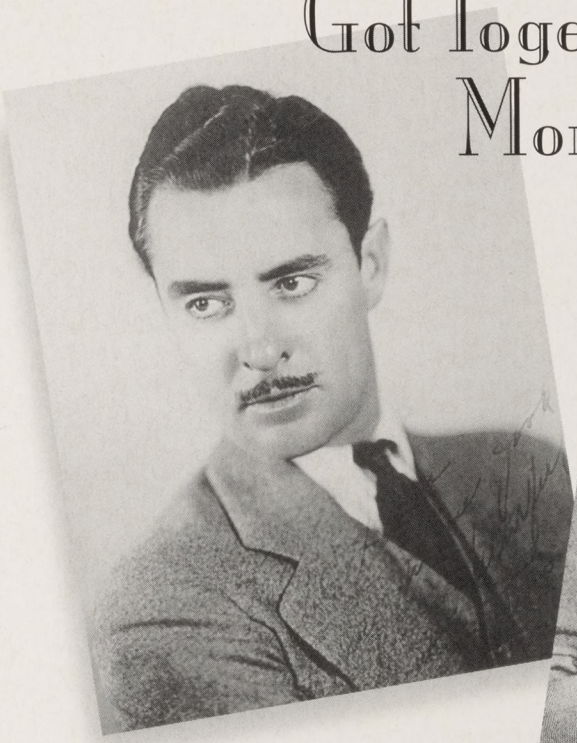

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HOLLYWOOD BOWL 99 August 2 — September

MONDAY	TUESDAY	WEDNESDAY	THURSDAY
NOTE: All concerts begin at 8:30 p.m. unless otherwise noted. **2**	**PASSAGE TO SCANDINAVIA** **Los Angeles Philharmonic** **Eri Klas**, conductor **Garrick Ohlsson**, piano Grieg: *Peer Gynt* Suite No. 1 Grieg: Piano Concerto Sibelius: Symphony No. 2 Media Sponsor: KUSC 91.5 FM. **3**	7:30 p.m. **SINGIN' STRONG, SWINGIN' HARD** **The Clayton-Hamilton Jazz Orchestra** **Dee Dee Bridgewater** **Ray Brown** **Regina Carter** Generously sponsored by Lexus. Media Sponsor: KLON 88.1 FM. **4**	**PICTURES AT AN EXHIBITION** **Los Angeles Philharmonic** **Eri Klas**, conductor **Vadim Repin**, violin Borodin: *Prince Igor* Overture Shostakovich: Violin Concerto No. 1 Mussorgsky/Ravel: *Pictures at an Exhibition* Generously sponsored by United. Media Sponsor: KKGO Classical 105.1 FM **5**
9	**THE RUSSIAN NATIONAL ORCHESTRA** **Russian National Orchestra** **Mikhail Pletnev**, conductor **Jura Margulis**, piano Khachaturian: Suite from *Gayane* Liszt: *Hungarian Fantasy* Tchaikovsky: Suite No. 3 Media Sponsor: KUSC 91.5 FM. **10**	7:30 p.m. **THE REAL THING** **The Clayton-Hamilton Jazz Orchestra** **Dr. John** **Byron Stripling** **Billy Higgins** Generously sponsored by Lexus. Media Sponsor: KLON 88.1 FM. **11**	**BEETHOVEN & PROKOFIEV** **Russian National Orchestra** **Mikhail Pletnev**, conductor **Vitaly Margulis**, piano Beethoven: *Egmont* Overture Beethoven: Piano Concerto No. 3 Prokofiev: Symphony No. 5 Generously sponsored by United. Media Sponsor: KKGO Classical 105.1 FM **12**
16	**ITALIAN ROMANCE** **Los Angeles Philharmonic** **Andrew Robinson**, conductor **Alessandra Marc**, soprano **Fernando de la Mora**, tenor Rossini: *The Barber of Seville* Overture Verdi and Puccini: Arias and duets Respighi: *Pines of Rome* Media Sponsor: KUSC 91.5 FM. **17**	7:30 p.m. **LIFT EVERY VOICE AND SWING** **The Clayton-Hamilton Jazz Orchestra** **Take 6** **Kevin Mahogany** **Dee Daniels** Generously sponsored by Lexus. Media Sponsors: KLON 88.1 FM; KACE 103.9 & 98.3 FM. **18**	**BRAVO! BRAVA! BRAHMS!** **Los Angeles Philharmonic** **Kristjan Järvi**, conductor **Ida Haendel**, violin Smetana: *The Bartered Bride* Overture Brahms: Violin Concerto Mendelssohn: Symphony No. 4, "Italian" Generously sponsored by United. Media Sponsor: KKGO Classical 105.1 FM **19**
	FANTASTIC ODYSSEY **Los Angeles Philharmonic** **Esa-Pekka Salonen**, conductor **Alexander Toradze,** piano **L.A. Master Chorale** **Peter Sellars,** dramaturg Stravinsky: *King of the Stars*; Scriabin: *Prometheus, Poem of Fire*; Ligeti: *Clocks and Clouds* Varèse: *Déserts* (with video by Bill Viola) Media Sponsors: KUSC 91.5 FM; Business News 22 KWHY-TV. **24**	7:30 p.m. **SWINGIN' ON SIX STRINGS** **The Clayton-Hamilton Jazz Orchestra** **John Pizzarelli** **Russell Malone** **Mark Whitfield** Generously sponsored by Lexus. Media Sponsor: KLON 88.1 FM. **25**	**BEETHOVEN & MAHLER** **Los Angeles Philharmonic** **Esa-Pekka Salonen**, conductor **Hélène Grimaud**, piano Beethoven: Piano Concerto No. 4 Mahler: Symphony No. 1 Generously sponsored by United. Media Sponsor: California Federal Bank. Media Sponsor: KKGO Classical 105.1 FM **26**
	THE AMAZING AMERICAS **Los Angeles Philharmonic** **Esa-Pekka Salonen**, conductor **Daniel Rothmuller**, cello Bernstein: Symphonic Dances from *West Side Story*; Gershwin: *Rhapsody in Blue* Bernstein: Three Meditations from *Mass* Revueltas: *La noche de los Mayas* Generously sponsored by Kendall-Jackson Winery. Media Sponsor: KUSC 91.5 FM. **31**	SEPTEMBER **1**	**BRILLIANT BACH** **Los Angeles Philharmonic** **Esa-Pekka Salonen**, conductor **Alexander Treger** and **Bing Wang**, violins Bach: Brandenburg Concerto No. 1 Bach: Concerto in D minor for Two Violins Bach/Stokowski: Toccata and Fugue in D minor; Fugue in G minor Generously sponsored by United. Media Sponsor: KKGO Classical 105.1 FM **2**
 6	**ARABIAN NIGHTS** **Los Angeles Philharmonic** **Esa-Pekka Salonen**, conductor **Dawn Upshaw**, soprano David Newman: *1001 Nights* with film Ravel: *Shéhérazade* Rimsky-Korsakov: *Scheherazade* Media Sponsor: KUSC 91.5 FM. **7**	7:30 p.m. **JAZZ ROYALTY** **The Clayton-Hamilton Jazz Orchestra** **Big Band Alumni All-Stars** **Carmen Bradford** Generously sponsored by Lexus. Media Sponsor: KLON 88.1 FM. **8**	**THE MIGHTY EMPEROR** **Los Angeles Philharmonic** **Esa-Pekka Salonen**, conductor **Yefim Bronfman**, piano Rossini: *Il Signor Bruschino* Overture Beethoven: Piano Concerto No. 5, "Emperor" Brahms: Symphony No. 1 Generously sponsored by United. Media Sponsor: KKGO Classical 105.1 FM **9**

Artists, dates, and programs are subject to change.

FRIDAY	SATURDAY	SUNDAY
MOVIE MUSIC MAGIC with fireworks **Los Angeles Philharmonic** **Jerry Goldsmith**, conductor The August 6 concert is generously sponsored by Countrywide. Media Sponsor: KFWB News 98. August 7 Media Sponsors: KCSN 88.5 FM – Classical; LA TALK 1110 AM; Star Systems, Inc. **6**	**7**	7:30 p.m. **BUGS BUNNY ON BROADWAY IV** with film **Hollywood Bowl Orchestra** **George Daugherty**, conductor Media Sponsor: KTLA-5, LA's WB. **8**
RUSSIAN SPECTACULAR with fireworks **Russian National Orchestra** **Mikhail Pletnev**, conductor **Nicolai Lugansky**, piano Glinka: *Russlan and Ludmilla* Overture Prokofiev: excerpts from *Romeo and Juliet* Tchaikovsky: Piano Concerto No. 1; *Capriccio italien* The August 13 concert is generously sponsored by Countrywide. Media Sponsor: KFWB News 98. August 14 Media Sponsor: LA TALK 1110 AM. **13**	**14**	7:30 p.m. **HALLELUJAH!** **Mighty Clouds of Joy** **Campbell Brothers** **featuring Katie Jackson** **Rahat Nusrat Fateh Ali Khan** **Armenian Festival Ensemble** Media Sponsors: KACE 103.9 & 98.3 FM; KPFK 90.7 FM; Radio Pakistan. **15**
LATIN SPECTACULAR with fireworks **Los Angeles Philharmonic** **Miguel Harth-Bedoya**, conductor **Fernando de la Mora**, tenor **Horacio Romo**, bandoneón The August 20 concert is generously sponsored by Countrywide. Media Sponsor: KFWB News 98. August 21 Media Sponsor: KWHY-TV Ch. 22. **20**	**21**	7:30 p.m. **GYPSY PASSION** with dancers **Alma de Flamenco** **Vera Bila** **Musafir** Media Sponsors: KPFK 90.7 FM; India Journal. **22**
UNIVERSAL NIGHT AT THE MOVIES with film **Hollywood Bowl Orchestra** **John Mauceri,** conductor Produced in cooperation with Universal Studios. The August 27 concert is generously sponsored by Countrywide. Media Sponsors: KFWB News 98. The August 28 concert is generously sponsored by Xerox L.A. Operations. Media Sponsor: LA TALK 1110 AM. **27**	**28**	6:00 p.m. **JVC JAZZ AT THE BOWL** **Fourplay** featuring **Bob James, Nathan East, Larry Carlton,** and **Harvey Mason** **Will Downing & Gerald Albright** **David Benoit** Media Sponsor: KTWV 94.7 THE WAVE. **29**
FROM THE BOWL TO THE MOON – AND BEYOND! with film **Hollywood Bowl Orchestra** **George Daugherty**, conductor **Julia Migenes**, soprano **Gogi Grant**, vocalist The September 3 concert is generously sponsored by Countrywide. Media Sponsor KFWB News 98. **3**	**4**	7:30 p.m. **STRIKE UP THE BANDS!** with fireworks **The Americus Brass Band** **The American Winds Concert Band** **Larry Curtis**, conductor **Allen Vizzutti**, trumpet Media Sponsor: KPCC 89.3 FM. **5**
GREAT AMERICAN CONCERT – SWING NIGHT! with fireworks **Hollywood Bowl Orchestra** **John Mauceri**, conductor **Royal Crown Revue** **James Naughton,** vocalist **Gary Bovyer,** clarinet The September 10 concert is generously sponsored by Countrywide. The September 11 concert is generously sponsored by Williams Communications Solutions. Media Sponsors: KFWB News 98; 570 AM KLAC. **10**	**11**	7:30 p.m. **TROPICAL HEAT** **Gilberto Gil** **Waldemar Bastos** **Fantcha** Media Sponsor: KCRW 89.9 FM. **12**

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Janet Ferguson, *Principal Virginia and Henry Mancini Chair*
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Miles Zentner

Piccolo
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Marion Arthur Kuszyk, *Associate Principal*
Donald Muggeridge
Carolyn Hove

English Horn
Carolyn Hove

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Michele Zukovsky, *Principal*
Lorin Levee, *Principal*
Monica Kaenzig
David Howard

E-flat Clarinet
Monica Kaenzig

Bass Clarinet
David Howard

Bassoons
David Breidenthal, *Principal*
Alan Goodman, *Principal*
Michele Grego
Patricia Kindel

Contrabassoon
Patricia Kindel

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Jerry Folsom, *Principal*
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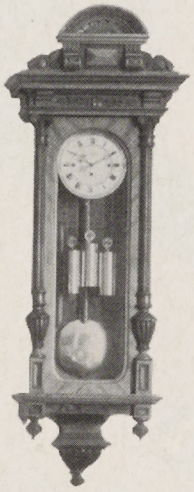

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Gilman Kraft

(1926-1999)

Audiences at the Los Angeles Music Center and the Hollywood Bowl did not necessarily know the name of the person who made it possible for the *Performing Arts* program book to be put into their hands. But the fact is that Gilman Kraft was the committed, ardent, diligent man who created and maintained that important publication for the public's enlightenment and enjoyment. Not only has *Performing Arts* — and the sister publication you are reading now, *Hollywood Bowl* magazine — had a vital presence locally, but also in dozens of venues throughout the nation, in essence making Gilman Kraft of enormous value to the many communities he served.

Kraft's untimely death in Los Angeles on June 27 at the age of 73 ended a long and fruitful publishing career that began after he served in World War II as a Japanese linguist. Then, with a degree from Columbia University in hand, he entered the business of the printed word by founding *The Readers Subscription.* Boasting as editors the distinguished literary figures Lionel Trilling, W.H. Auden, and Jacques Barzun, this intellectual book club reprinted works by such contemporary authors as Nathanael West and James Agee, and such an historical icon as the medieval poet Geoffrey Chaucer. Moving to another aspect of the cultural scene, Kraft published the theater booklet *Playbill* in New York for 10 years before moving his family to Los Angeles in 1966. Armed as he was with the confidence of the decade of experience with *Playbill,* the formation of a West Coast publication devoted to arts presentations seemed a natural progression. The Music Center was young (the flagship of the Center, the Dorothy Chandler Pavilion had opened in 1964); the time, the place, and the man were right for the birth of *Performing Arts* magazine.

Throughout the years, Gilman Kraft guided the fortunes of his magazine ever aware of the financial health, not only of his business venture, but also, and importantly, of the many clients he served. The way was not always harmonious. Arts organizations often requested "special" services that seemed to the astute Kraft unreasonable. But in his always gentle, kindly manner he was able virtually always to conclude a difficult situation with fairness and an amount of generosity that often disarmed a would-be protagonist. It was difficult to argue with the logic of his comprehensive knowledge and depth of understanding of the print business. To the benefit of all with whom he dealt, his humanity and kindness prevailed.

That same humanity and kindness are readily apparent when one realizes that the magazine's staff enjoys a longevity that is rare in the business world. That enviable record is the work of Gilman Kraft, and for the past several years of his daughter Dana Kitaj, *Performing Arts'* editor, who will carry on the work of her father.

In a memorial service that was held at the Skirball Cultural Center on July 1, one could not help being deeply impressed, but not surprised, by the loving eulogies given by so many who knew and loved him so well. Hundreds came to pay their respects to a man who, though not a public figure, served the public so long and so faithfully.

Gilman Kraft is survived by his wife Ruth, his children Dana Kitaj, Richard Kraft, Susan Pelosa, Frank Pelosa, and his grandchildren David, Stephanie, Christopher, Alden, Nathan, Rachael, Joseph, and Samuel.

Donations in memory of Mr. Kraft are directed to: Dr. P.K. Shah's Heart Research Fund, c/o Division of Cardiology, Room 5347, Cedars-Sinai Medical Center, 8700 Beverly Blvd., Los Angeles, CA 90048. □

— *Orrin Howard*

Throughout his 22-year tenure as Director of Publications and Archives for the Los Angeles Philharmonic, Orrin Howard worked closely with Performing Arts *magazine and Gilman Kraft.*

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The "Musical Wall"

New this season at the Edmund D. Edelman Hollywood Bowl Museum is *Come Make Noise!* — an engaging interactive music-making experience that's fun for children and adults. It incorporates the "Musical Wall," four large, hands-on demonstration units that show how musical sound is created. With the "Air" unit, you use bellows to push air through organ pipes to create sound. With the "Bowed Strings" unit, you slide a bow across a string with an ingenious device that lets you experience playing a stringed instrument without years of lessons! With "Plucked Strings," you strum a harp and a guitar, and with the "Percussion" unit, you play chimes, drums, gongs, and really make a joyful noise.

Also included in the exhibit are a selection of world music instruments on loan from the UCLA Department of Ethnomusicology's extensive collection. The 34 instruments, representing nearly two dozen countries, illustrate the principles of percussion, strings, and air that are demonstrated by the "Musical Wall." Among the fascinating items in the collection are an Eastern European bagpipe made of goatskin, an ornately-carved group of gongs from Thailand, and a *kora* (harp-guitar) from Senegal. Department chair Dr. Tim Rice and Outreach Coordinator Miriam Gerberg of UCLA assisted Hollywood Bowl Museum Director/Curator Carol Merrill-Mirsky with the exhibit.

The "Musical Wall" was developed by acoustician Christopher Brooks and built by Stu van Ormer of Grant Street Woodworking in Lancaster, Pennsylvania. Brooks developed the first "Musical Wall" for the New York Philharmonic in 1995, and has since designed units for the Philadelphia Orchestra and the Arizona Science Center. The newest "Musical Wall" was custom-built for the Edmund D. Edelman Hollywood Bowl Museum and the Los Angeles Philharmonic, incorporating revisions based on earlier models and discussions with Carol Merrill-Mirsky. The "Musical Wall" was funded in part by grants from the Brady Foundation and by William H. Brady, III.

Come Make Noise! is designed by Rob Ball with graphic design by Robin Weisz. The exhibit is located in the second floor gallery of the Edmund D. Edelman Hollywood Bowl Museum, which was renovated in 1996 by the architecture firm Skidmore, Owings, and Merrill.

Continuing at the Museum are the exhibit "The Hollywood Bowl" — a history in photographs, recordings, archival films, programs, and artifacts (in the first floor gallery); and the GTE Museum Resource Center (on the second floor). The Resource Center features a computer intranet which holds over 1000 scans of archival photographs and documents, plus extensive video and audio clips, historical and architectural data, and important facts about the Bowl. The computer kiosks are useful for students preparing projects and reports about the Bowl as well as for the general visitor. No prior computer experience is necessary — the computers are fun and easy to use for young children, seniors, and people with disabilities. In addition, the Resource Center has a video collection available for viewing (upon request), and a collection of virtually all the programs at the Hollywood Bowl since its first official season in 1922.

Edmund D. Edelman Hollywood Bowl Museum: located on the grounds of the Hollywood Bowl adjacent to the Patio Restaurant. Hours: Tuesday – Saturday 10:00 A.M.-8:30 P.M. (through September 19) and Tuesday-Saturday 10:00 A.M.-4:30 P.M. (September 20 – June 24). The museum is also open on Sunday evenings prior to concerts and on Monday mornings during Open House (July 5 – August 9). Admission is free. For more information, please call: 323/850-2058. Parking in the Odin Street Lot is free until 4:30 P.M.

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Tuesday, August 3, 8:30 p.m.

"Passage to Scandinavia"

LOS ANGELES PHILHARMONIC
ERI KLAS, conductor
GARRICK OHLSSON, piano

GRIEG — *Peer Gynt* Suite No. 1

Morning Mood
Åse's Death
Anitra's Dance
In the Hall of the Mountain King

GRIEG — Piano Concerto in A minor, Op. 16

Allegro molto moderato
Adagio —
Allegro moderato molto e marcato

MR. OHLSSON

Intermission

SIBELIUS — Symphony No. 2 in D major, Op. 43

Allegretto
Tempo andante, ma rubato
Vivacissimo —
Allegretto moderato

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Peer Gynt Suite No. 1
Edvard Grieg (1843-1907)

Grieg described three periods of development in his creative life, calling the first naïve, the second national, and the last a wider horizon. To the world as well as to his country, the middle period – the national – was the most important. Grieg himself acknowledged his immersion in the folk idioms of Norway, yet the fact is that he was not exposed to them during his formative years: like most musically talented youth of his time, his indoctrination was solely Germanic. At 15, he was sent by his parents to the Leipzig Conservatory. Eager but ultimately disenchanted by the formalism of the curriculum and the conservatory's reactionary teachers, young Edvard was a listless student. Chopin and Schumann and the Romanticism they epitomized were his gods, and he was not about to forsake them. Although it was with large amounts of fervor of the German Romantic kind that Grieg began composing, when at last he discovered actual Norwegian folk tunes, he openly embraced his country's native music. This allegiance served him well in writing the incidental music to Henrik Ibsen's *Peer Gynt*, for the score became his passport to fame in spite of the reluctance with which he accepted the author's invitation.

Ibsen's play, chronicling the wild adventures of the quirky, sadistic title character, aimed strong criticism at the apathy and vacillation of the Norwegians, yet it drew from Grieg a profusion of music that glorified those same countrymen. Greig culled two suites from the score, which premiered along with the play in February of 1876.

— *Orrin Howard*

Piano Concerto in A minor, Op. 16
Edvard Grieg

By the time Grieg composed his only Piano Concerto – 1868 – he had the advantage of drinking from a reservoir overflowing with concerto waters from the recent and somewhat distant past: the cup of a perceptive and sensitive composer truly did run over. In the genre of the concerto for piano and orchestra, a fledgling creative musician could look to the many works in the form by Mozart and the five by Beethoven as the old testament, and the variety by the Romantic composers as the new testament – Weber, two; Chopin, two; Mendelssohn, two; Schumann, one; Liszt, two extant then (a third has recently been discovered); and many others by secondary composers. And it remained for each young musician to assimilate that which best suited and pleased him. In terms of his only piano-and-orchestra work, Grieg clearly was influenced by Liszt and Chopin, but he found Schumann closest to his heart.

The Piano Concerto in A minor, a strongly personal work in spite of the distinct echoes of its predecessors, is Grieg's most ambitious composition in large form, written when the composer was only 25. Although Grieg came to be considered the musical voice of Norway, whatever nationalistic traits are apparent in the Piano Concerto must have arrived purely unconsciously. It was not until after he had written it that he discovered the collection of folk tunes, *Mountain Melodies Old and New*, music which then influenced him strongly and upon which he drew heavily thereafter.

Grieg's Piano Concerto is not lacking in heroic gestures, but still, the work reveals a composer who was essentially a miniaturist. The Concerto is threaded with lovely bits and pieces, oft repeated, some of which are never quite sewn into a seamless garment. The music itself compensates for any structural deficiencies, for it is fresh, original, and endlessly appealing. If the first movement's format bears a strong resemblance to the corresponding movement of the Schumann Concerto, one can only say for Grieg that he chose an attractive model. An irresistible model, it would seem, even to the Schumann key of A minor. Just to cite the beginning of the two works, the brief but brilliant flourishes of the opening of the Grieg and the subsequent quiet statement of the main theme are like a mirror image of the Schumann. It's as if the Norwegian was doffing his hat to the esteemed German, which is rather a lovely gesture since imitation, as the old saying goes, is the sincerest form of flattery. One can also say that Grieg contrived an eminently grateful solo part having more showpiece brilliance than the Schumann, but less of the knotty, knuckle-breaking virtuosity of the Liszt concertos.

The first movement opens with the piano, abandoned by the orchestra after one chord, loudly asserting an octave/chordal passage that plunges down from the top to the bottom of the keyboard. The first theme is stated by the orchestra, then by the piano, which later has some capricious figures before the flowing second theme enters. Later, a cadenza whispers and thunders, and at the end of the movement, the opening piano figure returns, but this time it reverses gears after its downward course and lunges brilliantly to the upper reaches of the keyboard.

The slow movement begins with song-like gentleness, grows to grandiose proportions, and then moves without a break (in the manner of the Schumann Concerto, through a transition) to the finale. Here, the dynamic main theme, the Concerto's most folk-like episode, is contrasted with a tranquil "in the forest" melody introduced by a solo flute. At the end of the movement, this theme is transformed into music of grand dimension, bringing the Concerto to the kind of sweeping, propulsive conclusion that was the trademark of the solo concerto showpiece in the second half of the 19th century – Romanticism at its most extroverted.

— *O.H.*

Symphony No. 2 in D major, Op. 43
Jean Sibelius (1865-1957)

Sibelius began work on what would become the most popular of his symphonies during the spring of 1901 while on holiday in Italy. At the age of 36, he was already recognized as Finland's foremost composer.

On July 2, 1900, the Helsinki premiere of the tone poem *Finlandia* had created a sensation. Something of the intense national feeling which animated *Finlandia* can also be heard in the D-major symphony. In fact, Sibelius' friend, the conductor Georg Schnéevoigt (who was the second Music Director of the Los Angeles Philharmonic), always

ABOUT THE PROGRAM

insisted the work had been written to a specific patriotic program. The first movement, according to Schnéevoigt, was a portrait of the peaceful Finnish countryside, as yet untouched by the brutal Russian rule which, in the second movement, has transformed the formerly proud people into a race of compliant sheep. The third movement represents the gradual awakening of the Finnish spirit which, in the finale, bursts forth in a great hymn of national pride.

Although Sibelius himself did nothing to discourage such speculation, his sketchbooks suggest that the Symphony may have been written to an entirely different sort of program. In one of them, Sibelius recounts a vision he had in the garden of his rented villa in Rapallo, a vision inspired by Mozart's *Don Giovanni*: "...in the twilight in my palace, a guest (a statue) comes in. I ask more than once who he is. – No answer. I try to amuse him. He remains silent. Finally the stranger starts to sing. Then Don Giovanni recognizes who he is." On the very next page of the sketchbook, the composer jotted down what would become the principal theme of the Symphony's second movement, with the note: "In the enchanted Garden when Don Giovanni is away."

Whatever bearing any of this may have had on the Second Symphony is impossible to say. Regardless of its implied or explicit program, the Second Symphony is one of the most direct, dramatic, and emotionally demonstrative of all Sibelius' works.

Although the opening *Allegretto* begins with a deceptively simple-sounding series of chords over which the oboes and clarinets warble a naive, folk-like tune, the movement is in truth one of the most complex in the composer's entire output. Instead of presenting the two or three principal themes, Sibelius introduces a series of thematic clusters containing, in all, more than a dozen often radically disparate musical ideas. The ingenious, rigorously worked-out development section clarifies the hidden relationships among the various themes and motives, as does the recapitulation, which actually begins before the development has been completed. The overall mood of the movement is relaxed and bucolic, which perhaps reflects its genesis in an Italian garden.

Following an ominous timpani rumble, the darkly dramatic slow movement begins with a hushed pizzicato figure in the cellos and basses which becomes the accompaniment to a lugubrious modal lament for the bassoons. A series of increasingly powerful brass climaxes leads to the a chorale-like figure, first heard in the strings. The remainder of the movement is taken up by a struggle between these two irreconcilable forces.

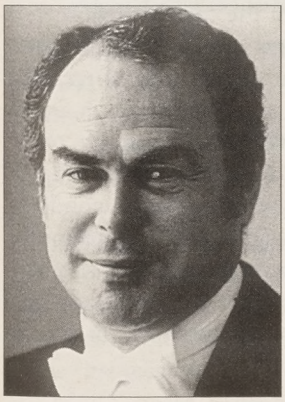
The Symphony's scherzo begins with a scurrying string figure punctuated by angry outbursts from the brass. Introduced by five quiet timpani beats, the lyrical trio section is dominated by a plaintive oboe melody which begins with nine repetitions of the same note. As the stormy music of the scherzo returns, a thrilling new idea which first appears in the horns becomes the principal theme of the majestic finale, which follows without pause. Driven by the trombones and capped by brazen trumpet fanfares, this great striding tune is followed by a second, march-like subject accompanied by a restless ostinato figure in the lower strings. Following a dramatic development of both ideas, the first three notes of the principal theme become the basis of the heroic coda, which gradually swells from the deepest recesses of the orchestra and ends in a blaze of triumph and hope. ❑

— Jim Svejda

Orrin Howard, who annotated Los Angeles Philharmonic programs for more than 20 years while serving the Orchestra as Director of Publications and Archives, is currently the Philharmonic's Archives Advisor.

Jim Svejda, host of the syndicated radio series, The Record Shelf, heard locally on 91.5 KUSC, annotates programs for the Oregon Symphony and the New World Symphony.

ABOUT THE ARTISTS



Estonian conductor **ERI KLAS,** whose greatest musical influence was violinist David Oistrakh — a close friend of his family — frequently guest conducts for major orchestras and in major opera houses around the world. In 1990, Klas was awarded the order of Nordstjernen from His Majesty King Carl Gustav of Sweden, followed in 1993 by the Order of the Finnish Lion from the President of Finland. In 1994 he received an honorary doctorate from the Estonian Music Academy and was appointed professor of the Helsinki Sibelius Academy. Klas is currently music director of the Netherlands Radio Philharmonic, the principal guest conductor of the Finnish National Opera, and a frequent guest conductor with the Los Angeles Philharmonic at the Dorothy Chandler Pavilion and at the Hollywood Bowl. Klas last appeared at the Hollywood Bowl in August 1998.

American pianist **GARRICK OHLSSON** commands an enormous repertoire that en-compasses virtually the entire piano literature. Ohlsson's concerto repertoire is unusually wide and eclectic, ranging from Haydn and Mozart to 20th-century masters. He is an avid chamber musician and has collaborated with the Cleveland, Emerson, Takács, and Tokyo String Quartets, among other ensembles.

He won First Prizes at the 1966 Busoni Competition in Italy and 1968 Montreal Piano Competition; his 1970 triumph at the Chopin Competition in Warsaw, where he won the Gold Medal, brought him worldwide recognition as one of the finest pianists of his generation. Ohlsson was awarded the Avery Fisher Prize in 1994. He last appeared at the Hollywood Bowl in 1998. ❑

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Wednesday, July 21, 7:30 p.m.

"Singin' Strong, Swingin' Hard"

REGINA CARTER

RAY BROWN

Geoff Keezer, piano
Karriem Riggins, drums

DEE DEE BRIDGEWATER

THE CLAYTON-HAMILTON JAZZ ORCHESTRA

Co-leaders: JOHN CLAYTON, bass JEFF CLAYTON, woodwinds; JEFF HAMILTON, drums

Charles Owens, Rickey Woodard, Keith Fiddmont, Lee Callet, woodwinds
Isaac Smith, Ira Nepus, George Bohanon, Maurice Spears, trombones
Oscar Brashear, Eugene "Snooky" Young, Clay Jenkins, Bobby Rodriguez, Bijon Watson, trumpets
Bill Cunliffe, piano; Christoph Luty, bass
Jim Hershman, guitar

Program selections and intermission will be announced from the stage.

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Ron Elliott is the chief piano technician for the Los Angeles Philharmonic Association.

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ABOUT

Dear Music Lovers,

We are representing three generations of jazz tonight: three examples of performers who have broken ground in the jazz world. Each, in their own way, has created change and progress within their communities, both on a musical and on a social level.

Jazz icon Ray Brown is responsible for helping to literally define the new roles of the double bass in jazz, from bebop until the present. He has the profound respect of virtually every jazz player – particularly those of us who are bass players – and he has influenced most of us to a great degree. Ray Brown was my teacher and remains my biggest musical influence and guiding light.

Grammy-winning artist Dee Dee Bridgewater has always been on the cutting edge. She has also always refused to allow the world to pigeonhole her. She is the consummate jazz singer, but she does much more; she's an actress, has starred in numerous Broadway shows, and is also known as a television star. This young lady has a touch of gold!

Regina Carter, the youngest of our guests tonight, further stretches our concepts of jazz and what it has been. Regina does not sing or play piano (as has often been the case with women in jazz): she plays violin, an instrument that is seldom experienced in jazz, and she does it at an extremely high artistic level as you will witness tonight.

Do I sound excited about tonight? Absolutely! I promise you a wonderful time tonight. The Clayton-Hamilton Jazz Orchestra is pleased and proud to bring you tonight's fun and know that you'll enjoy yourselves. Thank you for joining us!

With warmth from your fan,
John Clayton
Artistic Director of Jazz
Los Angeles Philharmonic Association

About the Artists

JOHN CLAYTON is highly regarded as a performer, composer, and arranger, not only in jazz, but also in the popular and classical fields. He toured and recorded internationally with jazz pianist Monty Alexander and then began a two-year association with Count Basie and his Orchestra. Clayton is also a skilled classical player, having held the position of Principal Bass with the Amsterdam Philharmonic Orchestra for five years. Clayton is also active in music education, teaching at both USC and at UCLA. In November 1998, he was appointed the Los Angeles Philharmonic's Artistic Director of Jazz. Clayton has gained worldwide attention for his many award-winning compositions and arrangements, including three Grammy nominations.

THE CLAYTON-HAMILTON JAZZ ORCHESTRA, co-led by bassist John Clayton, and saxophonist **JEFF CLAYTON** and drummer **JEFF HAMILTON** – both artists with acclaimed careers of their own – has received critical and commercial praise for its rousing live concert and festival performances, and award-winning recordings. CD Review named the orchestra's first recording, *Groove Shop*, one of the best recordings of 1990. Esteemed jazz critic Leonard Feather awarded it his prestigious 26th- and 27th-annual "Golden Feather Award" as both 1990's and 1991's "Best Big Band." In addition to performing and recording on its own, the orchestra is in demand by artists such as Quincy Jones, Joe Williams, Diana Krall, John Pizzarelli, Ernestine Anderson, Benny Carter, and Dr. John. Their most recent recording, *Explosive* – featuring vibraphonist Milt Jackson – has just been released on Qwest Records.

Born Denise Garrett in Memphis in the 1950s and raised in Flint, Michigan, **DEE DEE BRIDGEWATER** began to sing R & B and rock in local clubs as a teenager. After her parents introduced her to the music of Ella Fitzgerald, the young Bridgewater was drawn to jazz. In the 1970s, she was applauded for her work with the Thad Jones-Mel Lewis big band and spent two decades alternating between gigs on Broadway and in Paris (her home for over a decade). She has received international recognition for her recordings, including Grammy Award nominations, as well as receiving *Down Beat*'s Vocalist of the Year award, the RAI Best Jazz Singer of the Year Award, and the Billie Holiday Award. Her most recent album, *Dear Ella,* has garnered widespread recognition and amassed impressive sales figures worldwide.

Born in Pittsburgh in 1926, **RAY BROWN,** received his first formal musical training on the piano and later learned to play the bass by ear. Shortly after graduating from high school, he moved to New York where, less than four hours after arriving, he met Dizzy Gillespie, Charlie Parker, and Bud Powell. He soon joined Gillespie's band. After leaving Gillespie's group, Brown formed his own trio. He became a regular member of Norman Granz' Jazz at the Philharmonic tour in 1951, the same year that Brown began his long association with pianist Oscar Peterson. He was married to Ella Fitzgerald around this time and

led his own trio to back the singer. Ray Brown has played and recorded with virtually all of the greats in the jazz world. He has lived in Los Angeles since the late 1960s and continues to tour the world with his trio. Brown last appeared at the Hollywood Bowl in June 1998.

Jazz violin sensation **REGINA CARTER** has garnered accolades galore for her performances in classical, country, and jazz settings. The Detroit native has performed as featured soloist in Wynton Marsalis' Pulitzer Prize-winning *Blood on the Fields* and Cassandra Wilson's recent *Travelin' Miles* tour. She has recorded with pop icons Aretha Franklin, multiple Grammy Award-winning hip-hop artist Lauryn Hill, and such celebrated country music stars as Tanya Tucker and Dolly Parton. Carter also has recorded two albums under her own name, most recently *Something for Grace*, a 1997 release on Atlantic Jazz. She makes her Hollywood Bowl debut with this performance. ❑

HOLLYWOOD BOWL 99

Thursday, August 5, 8:30 p.m.

LOS ANGELES PHILHARMONIC
ERI KLAS, conductor
VADIM REPIN, violin

BORODIN — Overture to *Prince Igor*

SHOSTAKOVICH — Violin Concerto No. 1 in A minor, Op. 77/99

Nocturne: Moderato
Scherzo: Allegro
Passacaglia: Andante; Cadenza –
Burlesque: Allegro con brio

MR. REPIN

Intermission

MUSSORGSKY-RAVEL — *Pictures at an Exhibition*

Promenade
Gnomus
Promenade
Il vecchio castello (The Old Castle)
Promenade
Tuileries
Bydlo
Promenade
Ballet of the Chicks in their Shells
Samuel Goldenberg and Schmuyle
Limoges
Catacombae: Cum mortuis in lingua mortua
(Catacombs: With the dead in a dead language)
The Hut on Fowl's Legs (Baba Yaga)
The Great Gate of Kiev

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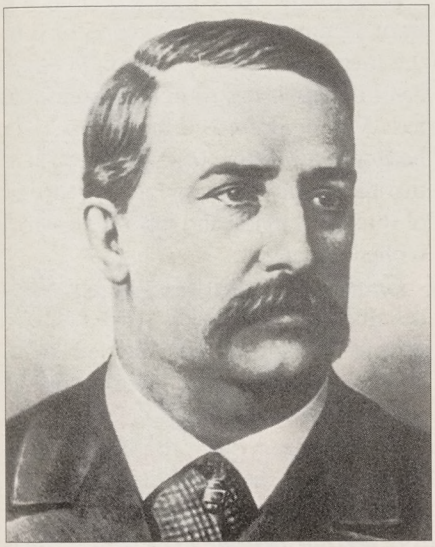
Programs and artists subject to change.

Overture to *Prince Igor*
Alexander Borodin (1833-1887)

Little could he have known what life had in store for him when, at age 25, with a medical degree in hand, Alexander Borodin went to Heidelberg to do research in chemistry. While there, the world of music opened up to him, and he became as immersed in it as he was in science. Wagner operas, and the works of Mendelssohn, Chopin, and Schumann – many introduced to him by a young pianist who was to become his wife – were the volatile elements which produced a passion that became the source of new-found joy. Unfortunately,



Alexander Borodin

considering his full-time occupation as a very successful chemist, music – or rather, finding time for it – also became a source of frustration. After leaving Heidelberg and traveling throughout Europe, Borodin returned to Mother Russia where, along with the other members of the "Mighty Five" (Balakirev, Cui, Mussorgsky, and Rimsky-Korsakov), he began to research his country's folk music and then to use it as a basis for his compositions. Obviously Borodin was a man of determination and energy, for in his second occupation he was able to be extremely productive, writing a variety of works – symphonies, chamber music, songs, piano pieces, and an opera, *Prince Igor*.

Indeed, that opera was crucial to the story of Borodin and to virtually all the music he wrote. He planned it as early as 1869, but ironically, although he worked on it at various times throughout his life, it remained unfinished at his death in 1887. The opera was completed by Rimsky-Korsakov (who also completed and/or reworked many of Mussorgsky's pieces) and Alexander Glazunov. Part of the finishing-up work had to do with the Overture, which, oddly enough, was one of the last parts Borodin undertook to write. According to an account of the situation, the composer had played the Overture – which he based on various themes from the opera – at the piano for friends, but had not yet written it down. Glazunov's construction of it was accomplished by his referring to the particular sections of the opera that corresponded to Borodin's outline, and consulting sketches found in the composer's effects.

The setting of the opera *Prince Igor* is Russia in the 12th century, and the story deals with the battles of the Prince and the Polovtsi. In the second act, Igor has been taken captive by the Polovtsi leader, Khan Kontchak. The Khan, in an effort to win Igor over as an ally, tempts him with that which no red-blooded Russian boy could resist: dancing slave girls.

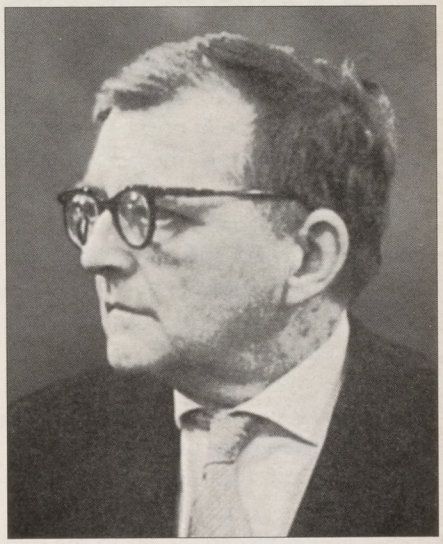
—Orrin Howard

Violin Concerto No. 1 in A minor, Op. 77/99
Dmitri Shostakovich (1906-1975)

Dmitri Shostakovich, as man and musician, was *about* a political system, Soviet Communism: for it, against it, supported by it, rejected by it, honored by it, reviled by it, according to its varying moods. The great battle waged by this serious, scholarly and introverted man was a matter of surviving within the Communist system without being rendered artistically impotent by it.

Since Shostakovich, like all major Soviet artists, was subsidized, he had for most of his career to tread a number of thin lines, the thinnest being that between what his government wanted (or at least didn't reject) – smiley-face music, preferably in march tempo – and that which he wanted to compose. More often than not, Shostakovich wrote what he wanted. Getting it performed was another matter.

The First Violin Concerto – music singularly devoid of smiles, smirking and grimacing when it isn't grieving – was premiered in Leningrad 1955 by its dedicatee, David Oistrakh, with Evgeny Mravinsky conducting the Leningrad Philharmonic. It had, however, been completed in 1948, immediately following publication of the infamous "Zhdanov Decree" (formulated during discussions of the General Assembly of Soviet Composers in February 1948) – named for Andrei Alexandrovich Zhdanov, the Party leader in charge of the regimentation of



Dmitri Shostakovich

the arts after World War II – in which Shostakovich, Prokofiev, and Khachaturian were cited for their failure, with their "cerebral" creations, to respond to the needs of the people. Zhdanov singled out Shostakovich's somber Eighth Symphony, by then five years old, for its "extreme subjectivism," "ultra-individualism," "unrelieved gloom," and "willful complexity."

Karen Khachaturian, nephew of Aram, himself a composer and pupil of Shostakovich, asked Shostakovich what he was doing on February 10, 1948, the day when the Central Committee of the All-Union Communist Party first declared its "official" musical policy, which would be elaborated by Zhdanov at the meetings referred to above. His

response: "I returned home after the convocation and its disgraceful, dismal debates and began writing the third movement of the Violin Concerto."

The Concerto was withheld from performance – along with the Fourth and Fifth String Quartets, the Tenth Symphony, and the song cycle *From Jewish Folk Poetry* – until after Stalin's death. The A-minor Concerto was, incidentally, the composer's Op. 77, but the delay in publication caused it be assigned the number 99. The original opus number has now been restored in The Shostakovich Complete Edition.

The Concerto resembles a Shostakovich symphony in its layout, four movements – slow, fast, slow, fast – and is full of "messages" which the listener is, of course, free to interpret (or ignore), but several of which are difficult to avoid for anyone familiar with the body of the composer's work, e.g., the "Jewish" themes (in movements two and three), signifying the composer's abhorrence of Stalinist anti-Semitism, and the use in the third movement of the cruel "power," or "subjugation," theme from the banned opera *Lady Macbeth of the Mtsensk District.*

But the work is as entertaining and flashily virtuosic as it is profound, and the most inventively orchestrated of all the composer's concertos. The bright and piercing trumpets are entirely absent; all the piercing is left to the solo violin, as is most of the brightness. The only brass instruments called for are French horns and tuba. Making their singular contributions to the dark atmosphere of the first and third movements are the bass clarinet and contrabassoon, while the opening movement is given a distinctly Bartókian touch by the employment of celesta and harp.

— *Herbert Glass*

Pictures at an Exhibition
Modest Mussorgsky (1839-1881)

On July 23, 1873, the Russian artist and architect Victor Hartman died suddenly of an aneurysm at the age of 39. The following January the critic Vladimir Stasov organized an exhibition of Hartman's works in St. Petersburg. Stasov, a sort of godfather to Russian nationalism in the arts, was the man who first gave the name "The Mighty Five" to the group of composers (Mussorgsky, Rimsky-Korsakov, Cui, Balakirev, and Borodin) who sought to create a truly Russian music at a time when the Russian musical elite imitated German models. He was also the man who had introduced Hartman to Mussorgsky.

Mussorgsky and Hartman had become close friends. Hartman's death had a shattering effect on Mussorgsky's fragile psyche (an alcoholic, he is thought to have suffered from depression, and perhaps epilepsy) and may have been the cause of

Modest Mussorgsky

a prolonged drinking binge that led to hallucinations and trouble with the police.

Stasov's show of Hartman's work inspired *Pictures at an Exhibition*, which is both a suite of pieces based on Hartman's art and a set of variations on the "promenade" theme that represents Mussorgsky strolling from picture to picture. Thus, the music is as much about Mussorgsky as about Hartman.

Like most of his music, it was edited for publication after his death by his friend and one-time roommate Rimsky-Korsakov, whose edition of the piano score, though not used now, was the basis for numerous orchestrations that made the work familiar long before pianists took it up. Surprisingly, Rimsky-Korsakov, a brilliant orchestrator, never orchestrated it. Nearly everyone else did, both before and after Ravel's 1922 orchestration became the standard. Even pianists tended to base their renditions on orchestral versions, and it wasn't until 1967 that Vladimir Ashkenazy's recording of the original piano version (released on an LP along with the Ravel orchestration performed by Zubin Mehta and the Los Angeles Philharmonic) finally exposed Mussorgsky's version to a mass audience.

Of the sections of *Pictures at an Exhibition*, ten represent the Hartman pictures, of which only six depicted musically by Mussorgsky can be found today. These are interspersed with the "promenade" and its variations.

Promenade. Mussorgsky's meandering from picture to picture is represented by the irregular rhythm – the typical phrase has 11 beats – and somewhat ponderous feel: Mussorgsky was a heavy man. The heterophonic texture (a single musical line that breaks into harmony), is characteristic of Russian liturgical and folk music, which is often responsory.

Gnomus. The picture is lost, but Stasov described a nutcracker shaped like a gnome, "the nuts being inserted in the gnome's mouth," who "accompanies his actions with savage shrieks."

Promenade. A quiet, reflective variation which bridges the mood from the grotesquery of the gnome to the next picture.

Il vecchio castello (The Old Castle). According to Stasov, the picture, now lost, is a sketch of a troubadour singing in front of a medieval castle.

Promenade. Vigorous, with the melody pounded out in octaves, it is a stark contrast to the pictures it links.

Tuileries. Mussorgsky had a deft ear for the sound of children, perhaps because he enjoyed playing with them; indeed, he may have been more at ease with children than with adults. Here, he depicts children at play in the Tuileries garden across from the Louvre in Paris.

Bydlo. The Polish ox-cart bursts into the scene, fortissimo, then rumbles away. Rimsky-Korsakov's biggest change to Mussorgsky's manuscript was to begin Bydlo softly, as if the cart approached from a distance. Ravel's familiar orchestration follows Rimsky-Korsakov's edition.

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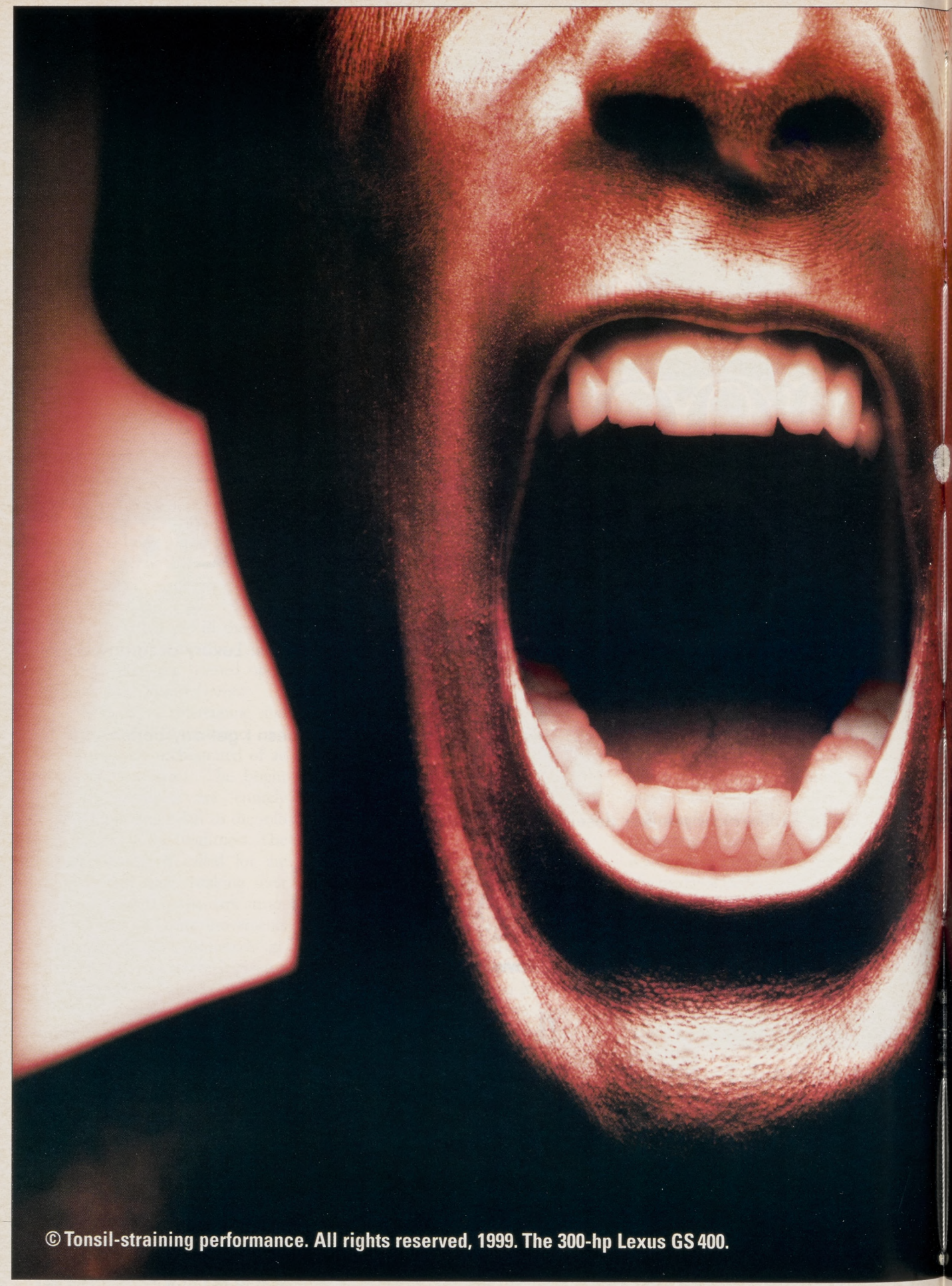

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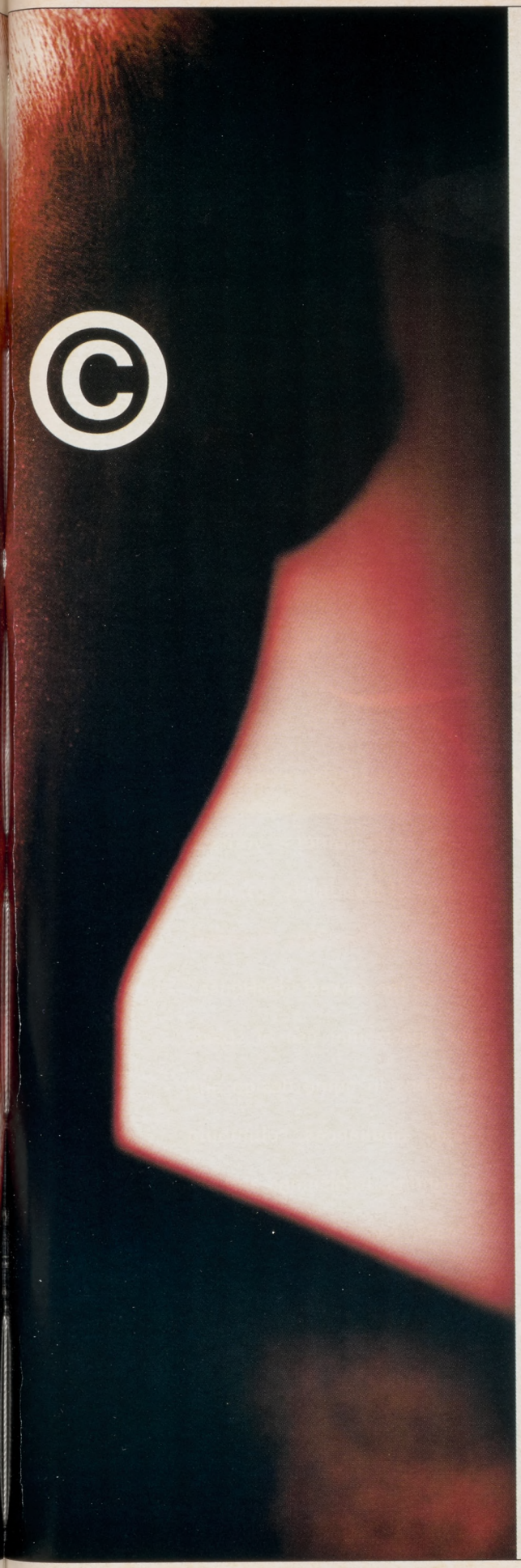

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ABOUT THE PROGRAM

A brooding ***Promenade*** dissolves into the ***Ballet of the Chicks in their Shells***. Hartman's watercolor is a design for costumes in a ballet. The dancers' bodies are enclosed in large eggs through which their limbs and heads protrude. Mussorgsky's ballet is a scherzo and trio, the only standard form in the suite.

Samuel Goldenberg and Schmuyle. Mussorgsky owned (and donated to Stasov's exhibition) these two pictures of Polish Jews. Hartman's "Goldenberg" is prosperous and self-assured, while "Schmuyle" is poor and dejected. Mussorgsky's "Goldenberg" is brusque and dominant, while his "Schmuyle" is a musical depiction of The Nervous Jew, a common "racial" stereotype in Mussorgsky's day (which has such modern progeny as Woody Allen's screen persona). Mussorgsky, like nearly all Russian aristocrats, occasionally expressed anti-semitic attitudes (anti-semitism was normal, and indeed government policy, in Tsarist Russia), but he was interested enough in Jewish music to have visited synagogues, and the "Goldenberg" music reflects the chant he would have heard there.

Promenade. The grandness of this variation has been said to reflect Mussorgsky's pride in having his two pictures be part of the exhibition.

Limoges. The picture inspiring Mussorgsky's bustling piece is lost, but he wrote, in French, two versions of a short scenario in which people with silly French names exchange news about finding a lost cow or getting new dentures.

Catacombs. A watercolor showing three men, including Hartman, viewing the ancient tombs with a lantern that illuminates a stack of skulls. The piece is largely a sequence of jarring chords.

Cum mortuis in lingua mortua ("With the Dead in a Dead Language," in Mussorgsky's incorrect Latin) in which the promenade theme is set against an eerily drifting chromatic line. Mussorgsky wrote that "the creative spirit of the dead Hartman leads me to the skulls and invokes them; the skulls begin to glow." It can hardly be coincidence that the first picture that Mussorgsky (through his promenade theme) actually enters contains the only representation of Hartman, as if Mussorgsky is stepping inside the picture and meeting his friend's spirit.

The Hut on Fowl's Legs (Baba Yaga). A familiar figure in Russian folklore, the witch Baba Yaga lives in a forest hut built on chicken legs so that it can turn to face intruders. She eats children, crushing their bones in a giant mortar that she rides through the forest. Hartman designed a clock in the shape of her hut, and Mussorgsky's depiction goes at one bar per second, or the speed at which a clock ticks (if the metronome marking based on Rimsky-Korsakov's memory of Mussorgsky's playing is correct; it is often performed faster). This movement is sometimes said to represent the witch in flight, but it may simply depict a child's terror: it bears a striking resemblance to one of Mussorgsky's 1865 "Remembrance of Childhood" piano pieces called "First punishment: the nanny locks me in a dark room." It leads without pause to the final picture.

The Great Gate of Kiev. Hartman thought his best work was a drawing done for a competition to design a gateway "to commemorate the event of April 4, 1866." The contest was called off, perhaps because it was taboo to actually mention what happened in Kiev on April 4, 1866 (someone threw a bomb at the Tsar and missed). Hartman's massive-looking design inspired Mussorgsky's grand processional, interspersed with quieter sections based on a Russian hymn. Toward the end an episode of ringing bells merges into the promenade theme, as if Mussorgsky is stepping into the picture before the glorious end. ❑

— Howard Posner

Orrin Howard, who annotated Los Angeles Philharmonic programs for more than 20 years while serving the Orchestra as Director of Publications and Archives, is currently the Philharmonic's Archives Advisor.

Herbert Glass, a columnist and critic for the Los Angeles Times from 1971 through 1996, is also a frequent contributor to Gramophone *and* The Strad. *He is English-language annotator for the Salzburg Festival.*

Lawyer and lutenist Howard Posner has also annotated programs for the Los Angeles Baroque Orchestra and for the Coleman Chamber Concerts.

ABOUT THE ARTISTS

For information on Los Angeles Philharmonic guest conductor **ERI KLAS,** *please turn to page P-4.*

After winning the prestigious Reine Elisabeth Concours at the age of seventeen, **VADIM REPIN,** now 28, is recognized as one of the foremost young violinists to have emerged from Russia since the days of Heifetz, Milstein and David Oistrakh. Born in Novosibirsk, where he studied with Professor Zakhar Bron, Repin was only 11 when he won first prize in the Wieniawski International Competition. His international solo career includes performances with the Royal Concertgebouw Orchestra, the San Francisco Symphony, the Orchestre de la Suisse Romande, the Los Angeles Philharmonic, the Cleveland Symphony, and the Royal Philharmonic. Repin made his debut with the Chicago Symphony under Semyon Bychkov, and performed with the Montreal Symphony under Charles Dutoit. Other conductors with whom he has collaborated in the past include Kent Nagano, Pierre Boulez, and Zubin Mehta, among others. Repin last appeared at the Hollywood Bowl in July 1995. ❑

HOLLYWOOD BOWL 99

Friday and Saturday, August 6 and 7, 8:30 p.m.

"Movie Music Magic"

LOS ANGELES PHILHARMONIC
JERRY GOLDSMITH, conductor

GOLDSMITH

Music from *Star Trek: Insurrection*
Star Trek Fanfare composed by Alexander Courage

Medley of Motion Picture Themes
The Sand Pebbles • *Chinatown* • *Air Force One*
A Patch of Blue • *Poltergeist* • *Papillon*
Basic Instinct • *The Wind and the Lion*

Music from *L.A. Confidential*

Music from *The Mummy*

The Generals
Themes from *MacArthur* and *Patton*

Intermission

Fanfare for Oscar

Music from *The Russia House*

Tiny Creatures
Music from *Small Soldiers* and *Gremlins*

Medley of Television Themes
The Man from U.N.C.L.E. • *Dr. Kildare* • *Room 222*
Star Trek: Voyager • *The Waltons* • *Barnaby Jones*

Suite from Disney's *Mulan*
Songs by Matthew Wilder and David Zippel
Orchestrated by Alexander Courage
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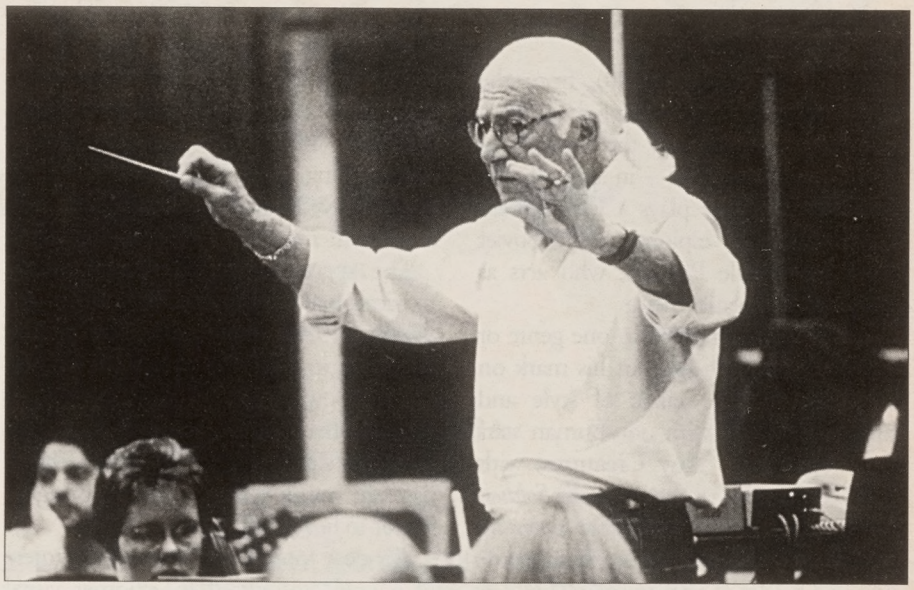
Movie Music Magic



This weekend's program may well seem like a retrospective of some of the greatest film and television scores of the last forty years. Indeed, the familiar themes of TV's *The Waltons* and *Barnaby Jones*, the scores to films such as *Patton* and *L.A. Confidential*, as well as the TV and film legacy of *Star Trek*, cover the wide gamut of Hollywood history. But the one common thread running through this great parade of soundtracks is the legendary hand of one composer: Jerry Goldsmith.

An heir to the Hollywood music scene through his studies at USC with famed Hungarian-born composer Miklós Rózsa (among Rózsa's chief film scores are *El Cid* and *Ben-Hur*), Goldsmith began his early career in radio and television. From his formative years on TV with *Dr. Kildare*, to his latest blockbuster, *The Mummy*, tonight will take us on a musical journey through one man's reign as one of Hollywood's most prolific composers.

After a short-lived, but popular, run on television, *Star Trek* found new life in feature films and new generations of casts and fans. Having composed the soundtracks for the first, fifth, and eighth installments of the *Star Trek* film dynasty, tonight we hear Goldsmith's music for the most recent and ninth film, ***Star Trek IX: Insurrection*** (1998). In the film, the latest crew of the Enterprise (from TVs *Star Trek: The Next Generation*) befriend the eternally youthful residents of a Shangri-la-like planet whose existence is threatened by the vengeful Ru'afo (F. Murray Abraham).

It would take many evenings of concerts to adequately present Goldsmith's musical treasures, but tonight will feature many highlights in the form of medleys. The first combines themes from several films, covering Goldsmith's early successes and latest hits. In fact, all but one (*Air Force One*) received Academy Award nominations for their scores. ***The Sand Pebbles*** (1966) was his first epic, starring Steve McQueen and set in 1926 China. ***Chinatown*** (1974), from director Roman Polanski, pairs the unforgettable Jack Nicholson and Faye Dunaway. ***Air Force One*** (1997) casts everyone's favorite President, Harrison Ford, as a Medal of Honor winner who surprises a group of terrorists aboard the President's plane. In his score for ***A Patch of Blue*** (1965), Goldsmith burst onto the popular scene with this touching film of the friendship between characters played by Sidney Poitier and Elizabeth Hartman. ***Poltergeist*** (1982) gave Goldsmith a chance to show off his talents in the horror film genre in this wildly popular movie (Goldsmith had won his Academy Award for *The Omen* in 1976). ***Papillon*** (1973) brought Steve McQueen and Dustin Hoffman together in the story of a wrongfully convicted prisoner (McQueen) who sports a tattoo of a butterfly, called *papillon* in French. ***Basic Instinct*** (1992), the thriller that brought Sharon Stone to fame, is followed by music from ***The Wind and the Lion*** (1975), an old-fashioned adventure-romance with Sean Connery and Candice Bergen, set in turn-of-the-century Morocco.

One of the most dramatic films to capture the essence of Los Angeles in the 1950s is ***L.A. Confidential*** (1997, Academy Award nominee). A sleek homage to the film-noir genre, the tale involves police corruption and Hollywood sleaze. *L.A. Confidential* also netted co-star Kim Basinger an Oscar for Best Supporting Actress.

Goldsmith's current blockbuster is still in theatres this summer. ***The Mummy*** (1999), Universal's re-make of its 1932 original, casts Brendan Fraser as an Indiana Jones-type treasure hunter. As punishment for killing Pharaoh Seti and romancing his mistress, Egyptian priest Imhotep was mummified alive and cursed. But in 1923 Fraser inadvertently resurrects him, and the priest must be stopped before he can wreak his final vengeance on the world.

Scores from the 1970 classic *Patton* (Academy Award nominee) and the 1977 film *MacArthur* combine the stories of two military giants in **The Generals**. *Patton* stars the unforgettable George C. Scott as General George Patton, the battlefield genius of World War II. Another legendary actor, Gregory Peck, takes up the role of General Douglas MacArthur in his exploits during World War II and the Korean War.

The second half of tonight's program opens with ***Fanfare for Oscar***, the musical theme for the annual Academy Awards show. It was premiered on Oscar's 70th birthday in March 1998. "My inspiration for writing *Fanfare for Oscar* comes first and foremost from my own passion for film," says Goldsmith. "The end result of the composition is a melding of the Hollywood of the past, the Hollywood of the present and the Hollywood of the future. My goal was to create a piece that explores the power and the grandeur of movies, not

just for today, but for many years to come."

The Russia House (1990), from the author John le Carré (adapted by Tom Stoppard) contends that the business of spying is alive and well – in spite of *glasnost*. Sean Connery plays a British publisher drawn into espionage by a Soviet woman (Michelle Pfeiffer), who acts as emissary for a volatile friend.

Not to be pigeonholed in one genre or another, Goldsmith has put his mark on films with a wide range of style and appeal. Two films with non-human stars come together in **Tiny Creatures,** with music from the recent *Small Soldiers* (1998), and the unforgettable *Gremlins* (1984). While *Small Soldiers* features the animated battles of toys animated by their computer chips, *Gremlins* took a cute little pet called a Magwai, added a little water and feeding after midnight, and turned a quiet suburb into a playground for malevolently mischievous monsters.

Our next medley of hits covers Goldsmith's extensive output for television. Having composed some of the more memorable themes and episodes over the last forty years has kept Goldsmith on the cutting edge of the genre. ***The Man from U.N.C.L.E.*** (1964) casts Robert Vaughn as Napoleon Solo battling enemies of peace. ***Dr. Kildare*** (1961) starred Richard Chamberlain as Dr. James Kildare, the young and dedicated intern with Blair General Hospital. In ***Room 222,*** (1969) Lloyd Haynes takes the role of black teacher Pete Dixon who teaches the students at Walt Whitman High to be tolerant. ***Star Trek: Voyager*** (1995) keeps Goldsmith's music attached to the popular franchise, this time with its main theme, which received an Emmy Award. ***The Waltons*** (1972) was one of the most popular and long-running TV series in history, with its clan of Waltons chiming "good night" at the end of every episode, and Goldsmith's memorable theme at the beginning. The medley ends with ***Barnaby Jones*** (1973), the story the exploits of milk-swilling, geriatric private eye Barnaby Jones played by Buddy Ebson, with another memorable theme by Goldsmith.

The spectrum of Disney's animated musicals had another big hit in last year's ***Mulan*** (1998). Goldsmith's score brings to life the re-telling of an ancient Chinese legend about a headstrong daughter who disguises herself as a boy in order to take her father's place in the Imperial Army to fight the invading Huns, thereby bringing honor to her family.

We close tonight with a world premiere of a work composed for another visual entertainment: ***Fireworks: A Celebration of Los Angeles*** (1999). Commissioned especially for the Los Angeles Philharmonic and tonight's concert, Goldsmith has taken a new genre and put his legendary composer's pen to work.

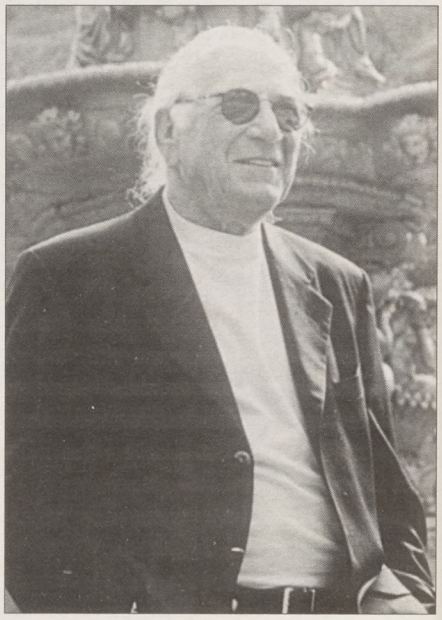
After a century of American film and over half a century of American television, there are few composers whose talents have created some of the most memorable soundtracks to our favorite movies and TV series. For new and old generations of moviegoers, Jerry Goldsmith has made his legendary mark on Hollywood, while continuing to score films at an astounding rate, adding new classics to our ever-expanding list of beloved soundtracks. ❑

— *Tony Spano, Jr.*

Tony Spano, Jr. is entering his second year as Music Director at Culver City High School's Academy of Visual and Performing Arts after earning an MFA and DMA in conducting at UCLA. This is his sixth season at the Hollywood Bowl, having worked with the Artist Department and cueing the fireworks for numerous concerts, including these concerts.

About the Artist

Composer and conductor **JERRY GOLDSMITH** has produced a body of work that has earned him an Academy Award and two Emmy Awards. His work spans four decades and includes over 175



film scores, from music for such early television programs as *The Twilight Zone* to recent films such *as L.A. Confidential* (which earned him both an Academy Award nomination and a Golden Globe nomination) and *Mulan*. Goldsmith has also created works for the concert hall, including his *Music for Orchestra*, performed in the 1997/98 subscription season by the Los Angeles Philharmonic with Esa-Pekka Salonen conducting. As a conductor, Jerry Goldsmith has appeared with orchestras throughout the U.S., as well as with the London Symphony, the Royal Philharmonic, the Philharmonic Orchestra of London, and the Madrid Symphony Orchestra. He last conducted at the Bowl in 1995. ❑

The Los Angeles Philharmonic Association's programs are made possible, in part, by generous grants from the National Endowment for the Arts; the California Arts Council, a state agency; the Los Angeles County Board of Supervisors; the Los Angeles County Arts Commission; and the City of Los Angeles Cultural Affairs Department.

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ELMER FUDD **DAFFY DUCK** **PORKY PIG**
GIOVANNI JONES **GRANNY** **MICHIGAN J. FROG**

Music by
CARL W. STALLING **MILT FRANKLYN**
based on the works of
Wagner, Rossini, Suppé, Smetana, J. Strauss, Jr., Donizetti, Liszt, and Raymond Scott

Animation Direction by
CHUCK JONES
FRIZ FRELENG **ABE LEVITOW**
ROBERT CLAMPET **ROBERT McKIMSON**

Voice Characterizations by
MEL BLANC
NOEL BLANC **ARTHUR Q. BRYAN**
JUNE FORAY **STAN FREBERG**

Created and Produced by
GEORGE DAUGHERTY

Produced by
DAVID KA LIK WONG

Sound Design, Sound Effects, and Re-Mastering
ROBB WENNER and **JOHN LARABEE**

Produced in association with
IF/X PRODUCTIONS

Original Broadway Recording on Warner Bros. Records

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Programs and artists subject to change.

ACT I

THE RIDE OF THE VALKYRIES
Richard Wagner

DANCE OF THE COMEDIANS from *The Bartered Bride*
Bedřich Smetana

MORNING, NOON, AND NIGHT IN VIENNA
Franz von Suppé

Intermission

ACT II

THE WARNER BROS. FANFARE
Max Steiner

"MERRILY WE ROLL ALONG" (1935)
("The Merrie Melodies Theme")
Charles Tobias, Murray Mencher, and Eddie Cantor,
Arranged and Orchestrated by Carl W. Stalling

"BATON BUNNY" (1959)
Music by Franz Von Suppé • Orchestrated by Milt Franklyn
Animation Direction by CHUCK JONES and ABE LEVITOW
BUGS BUNNY, guest conductor

Excerpt from **"WHAT'S UP, DOC?"** (1950)
Musical Direction by Carl Stalling • Story by Warren Foster
Animation Direction by ROBERT McKIMSON

"HIGH NOTE" (1960)*
Music by Milt Franklyn after Johann Strauss, Jr.
Story by Michael Maltese
Animation Direction by CHUCK JONES

THE HISTORY OF LOONEY TUNES IN FOUR MINUTES FLAT (... OR THEREABOUTS)
Music by Gioacchino Rossini
Montage Created and Edited by GEORGE DAUGHERTY

"ZOOM AND BORED" (1957)
Original Score by Carl W. Stalling and Milt Franklyn
Based on Smetana's "Dance of the Comedians"
Story by Michael Maltese
Animation Direction by CHUCK JONES

"PIGS IN A POLKA" (1943)*
Music by Carl W. Stalling
Based on Brahms' *Hungarian Dances*
Animation Direction by FRIZ FRELENG

"THE RABBIT OF SEVILLE" (1950)
Music by Gioacchino Rossini • Arranged by Milt Franklyn
Story by Michael Maltese
Voice Characterizations by Mel Blanc and Arthur Q. Bryan
Animation Direction by CHUCK JONES

Excerpt from **"THIS IS A LIFE"** (1955)
(Original Soundtrack)
Music by Milt Franklyn • Story by Warren Foster
Voice Characterizations by Mel Blanc and June Foray
Animation Direction by FRIZ FRELENG

"A CORNY CONCERTO" (1943)
Music by Carl W. Stalling
Based on "Tales from the Vienna Woods" and
"On the Beautiful Blue Danube" by Johann Strauss, Jr.
Story by Frank Tashlin
Elmer Fudd's Voice Characterization by Arthur Q. Bryan
Animation Direction by ROBERT CLAMPETT

"LONG-HAIRED HARE" (1949) (Original Soundtrack)
Original Score by Carl W. Stalling after
Wagner, Donizetti, and Rossini
Story by Michael Maltese
Voice Characterizations by Mel Blanc
Animation Direction by CHUCK JONES

"WHAT'S OPERA, DOC?" (1957)
Music by Milt Franklyn
Based on *The Flying Dutchman*, *Die Walküre*, *Siegfried*, *Götterdammerung*, and *Tannhäuser* by Richard Wagner
Story by Michael Maltese
Voice Characterizations by Mel Blanc and Arthur Q. Bryan
Animation Direction by CHUCK JONES

MERRIE MELODIES "THAT'S ALL FOLKS"
Music Arranged and Orchestrated by Carl W. Stalling
Voice Characterization by Noel Blanc

"RHAPSODY RABBIT" (1946)
Music by Franz Liszt (*Hungarian Rhapsody* No. 1)
Animation Direction by FRIZ FRELENG

*Academy Award nominee

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Programs subject to change

HOLLYWOOD BOWL '99

and Warner Bros.
present

BUGS BUNNY *on Broadway IV*

Sunday, August 8, 7:30 p.m.

Starring
BUGS BUNNY
HOLLYWOOD BOWL ORCHESTRA
GEORGE DAUGHERTY, conductor

Also Starring
WILE E. COYOTE **THE ROAD RUNNER**
ELMER FUDD **DAFFY DUCK** **PORKY PIG**
GIOVANNI JONES **GRANNY** **MICHIGAN J. FROG**

Music by
CARL W. STALLING **MILT FRANKLYN**
based on the works of
Wagner, Rossini, Suppé, Smetana, J. Strauss, Jr., Donizetti, Liszt, and Raymond Scott

Animation Direction by
CHUCK JONES **FRIZ FRELENG**
ROBERT CLAMPETT **ROBERT McKIMSON**

Voice Characterizations by
MEL BLANC
ARTHUR Q. BRYAN **JUNE FORAY** **STAN FREBERG**

Created and Produced by
GEORGE DAUGHERTY

Produced by
DAVID KA LIK WONG

Sound Design, Sound Effects, and Re-Mastering
ROBB WENNER and **JOHN LARABEE**

Produced in association with
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Musical Direction by Carl Stalling • Story by Warren Foster
Animation Direction by ROBERT McKIMSON*

"HIGH NOTE" (1960)
Music by Milt Franklyn after Johann Strauss, Jr. • Story by Michael Maltese
Animation Direction by CHUCK JONES

"JUMPIN' JUPITER" (1955)
Music by Carl W. Stalling • Story by Michael Maltese
Voice Characterizations by Mel Blanc
Animation Direction by CHUCK JONES*

"PIGS IN A POLKA" (1943)(Original Soundtrack)
Music by Carl W. Stalling • Based on Brahms' "Hungarian Dances"
Animation Direction by FRIZ FRELENG

"ZOOM AND BORED" (1957)
Original Score by Carl W. Stalling and Milt Franklyn
Story by Michael Maltese
Animation Direction by CHUCK JONES

A SALUTE TO CHUCK JONES

"THE RABBIT OF SEVILLE" (1950)
Music by Gioacchino Rossini • Arranged by Milt Franklyn
Story by Michael Maltese
Voice Characterizations by Mel Blanc and Arthur Q. Bryan
Animation Direction by CHUCK JONES

Intermission

ACT II

DANCE OF THE COMEDIANS from *The Bartered Bride*
Bedřich Smetana

Excerpt from the Overture to **THE BEAUTIFUL GALATEA**
Franz von Suppé

Excerpt from **"THIS IS A LIFE"** (1955) (Original Soundtrack)
Music by Milt Franklyn • Story by Warren Foster
Voice Characterizations by Mel Blanc and June Foray
Animation Direction by FRIZ FRELENG

"A CORNY CONCERTO" (1943)
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Story by Michael Maltese
Voice Characterizations by Mel Blanc and Arthur Q. Bryan
Animation Direction by CHUCK JONES

MERRIE MELODIES "THAT'S ALL FOLKS"
Music Arranged and Orchestrated by Carl W. Stalling
Voice Characterization by Noel Blanc

"RHAPSODY RABBIT" (1946)
Music by Franz Liszt (Hungarian Rhapsody No. 1)
Animation Direction by FRIZ FRELENG

Encore

THE HISTORY OF LOONEY TUNES IN THREE MINUTES FLAT (... OR THEREABOUTS)
Music by Gioacchino Rossini
Montage Created and Edited by GEORGE DAUGHERTY

*Academy Award nominee

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PRODUCTION AND CREATIVE STAFF

GEORGE DAUGHERTY
Executive Producer

Music Director/Conductor/Creator
George Daugherty

Producer
David Ka Lik Wong

Creative Advisor
Kathleen Helppie-Shipley

Technical Director/Stage Manager
Robb Wenner

Associate Producer/Production Manager
Christopher Kulikowski

Associate Musical Director
Leo Marchildon

Music Supervisor
Bruce Triplett

New Animation Elements
Warner Bros. Animation

Sound Effects Editors
Robb Wenner
John Larabee

Tour Booking and Talent Agency
International Creative Management (ICM), Beverly Hills

Exclusive Representation for George Daugherty
Mark Smith, ICM Artists New York

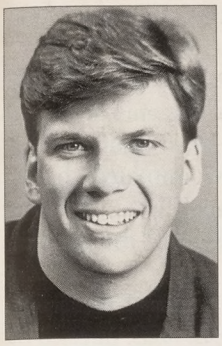
Production Booking Agents
Mark Smith, ICM Artists New York
Scott Pang, Steve Levine, Alex Murray, China Chuan, Todd Bartelson, Brad Ross, ICM/International Creative Management

Video and Audio Production Coordinated and Executed by
IF/X Productions Los Angeles

Video Projection by
Albert Johnson
Videocam Inc.

SPECIAL THANKS TO Robert Daly, Terry Semel, Dan Romanelli, Sandy Reisenbach, John Schulman, Randy Blotky, Gary Simon, Gary LeMel, and Kathleen Helppie-Shipley; Warner Bros. Warner Bros. Animation; Buddy Baker, U.S.C. Film School/Scoring for Motion Pictures and Television; U.S.C. Film/Music Archives; Chuck Jones Enterprises; Charly Netel; and very special thanks to Isabelle Zakin, Bruce Triplett, Foote Kirkpatrick, and Charlene Daugherty.

BUGS BUNNY ON BROADWAY had its world premiere on June 16, 1990 at the San Diego Civic Theatre, its Broadway premiere at the Gershwin Theatre, New York City, on October 2, 1990, and its international premiere on May 15, 1996 at the Sydney Opera House, Sydney, Australia.



Conductor **GEORGE DAUGHERTY** is an Emmy Award winning, five-time Emmy nominated artist whose professional profile not only includes major credits as an accomplished orchestral and ballet conductor, but also as a television and film director/producer/writer, and a creator/director of both live stage productions.

Daugherty has appeared with the Los Angeles Philharmonic at the Bowl in five previous concerts., and he also made his Dorothy Chandler Pavilion debut with the Orchestra in December, 1994. He conducts four performances with the Hollywood Bowl Orchestra during the 1999 summer Bowl season. In 1998-99, he also made his conducting debuts with the San Francisco Symphony at Davies Hall, and with the Royal Philharmonic at London's Royal Festival Hall. He returns to the San Francisco Symphony in July, 1999, for a group of concerts.

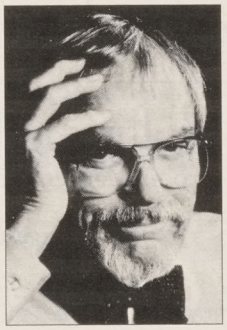
Daugherty has also appeared with numerous other major American and international symphony orchestras, ballet companies, and opera houses, including American Ballet Theatre, the Sydney Opera House Orchestra, the Munich State Opera Ballet, the Pittsburgh Symphony, the National Symphony, the Houston Symphony, the Atlanta Symphony, the Vancouver Symphony, the Buffalo Philharmonic, the Louisville Orchestra, the Indianapolis Symphony, Mexico City's Bellas Artes Opera House, the Montreal Symphony, the Winnipeg Symphony, the Ft. Worth Symphony, the Oklahoma City Philharmonic, and major Italian opera houses in Rome, Florence, Turin, and Reggio Emilia.

Daugherty created the primetime animation-and-live action production of Sergei Prokofiev's *Peter and the Wolf,* which he created, co-wrote, and directed (and for which he conducted the score with the Utah Symphony.) *Peter and the Wolf* starred Lloyd Bridges, Kirstie Alley, and *Sleepless in Seattle's* Ross Malinger (as Peter), along with new characters created by legendary Warner Bros. animation director Chuck Jones. The production – and Daugherty – earned a coveted Emmy Award when *Peter and the Wolf* was named Outstanding Primetime Children's Television Program. He also received a second Emmy nomination for Outstanding Music Direction.

Peter and the Wolf was also honored with the Grand Award, the highest honor of the Houston International Film Festival; the Hugo Award of the Chicago International Film Festival, two Parents' Choice Awards, a Kids First Award, the Award of Excellence from the Film Advisory Board, the Golden Reel Award, the Oppenheimer Platinum Award, and a Writer's Guild of America Award nomination for Daugherty and Janis Diamond, for Outstanding Children's Script

In 1990, Daugherty created, directed, and conducted the hit Broadway musical ***Bugs Bunny On Broadway,*** a live-orchestra-and-film stage production which sold out its extended run at New York's Gershwin Theatre on Broadway, and has since played to critical acclaim and sold-out houses in five consecutive Los Angeles engagements, as well as on tour in major concert halls throughout the U.S. and Canada.. *Bugs Bunny On Broadway* embarked on a world-wide concert tour in 1996 with an international (and sold out) one week engagement at the famed Sydney Opera House in Australia, and subsequent international performances in London and Mexico City.

As a producer/writer/director for television, Daugherty received an Emmy nomination two years ago for *Rhythm & Jam*, his ABC television network of specials which taught the basics of music to a teenage audience. He has received five Emmy nominations to date, his first in 1985 as music director/conductor of the PBS production of *Die Fledermaus*. Daugherty also directed the 1991 Warner Bros. documentary *The Magical World of Chuck Jones*, celebrating the career of the legendary animation director on his 80th birthday, and featuring interviews from a stellar group of artists whose work had been influenced by Jones' legendary comedic creations, including George Lucas, Steven Spielberg, Ron Howard, and Whoopi Goldberg.



As the most celebrated director in the history of animation, **CHUCK JONES'** masterpieces starring Bugs Bunny, Daffy Duck, Pepe Le Pew, Wile E. Coyote, and the Road Runner (among others) have taken their rightful place among America's most cherished cinematic treasures... and comprise the major – if not most beloved – portion of *Bugs Bunny On Broadway.*

His brilliant music-inspired the masterpieces *What's Opera, Doc?* (which condenses Wagner's entire *Ring* cycle into nine minutes!), *The Rabbit of Seville, Long Haired Hare, High Note, One Froggy Evening, Zoom and Bored* (driven by Smetana's manic "Dance of the Comedians") and *Baton Bunny* – all showcased in *Bugs Bunny On Broadway* – have introduced millions to the wonders of opera, ballet, and the symphony orchestra.

In a career that has spanned over 60 years, Jones has made over 250 films, won four Academy Awards, and has been nominated for six others. Jones' razor-sharp eye for character movement, his legendary sense of timing, and his beguilingly irreverent wit have combined to create some of the classic cartoons of all time, including the above-mentioned as well as *Bully for Bugs, Duck Dodgers in the 24 1/2 Century, Duck Amuck, Rabbit Seasoning, The Scarlet Pumpernickel, Robin Hood Daffy, A Scent of the Matterhorn,* and *Feed the Kitty.*

In 1965, he created and directed perhaps his most abstract work, the acclaimed animated short *The Dot and the Line*, which was devoid of any of his famous and familiar usual character stars — and won an Academy Award that year for Jones. Jones also created and directed some of the most popular and critically-acclaimed animated television specials in the history of the medium, including *Dr. Seuss' How the Grinch Stole Christmas, Horton Hears A Who, Rikki-Tikki-Tavi, Mowgli's Brothers,* and *The White Seal.*

In 1995, he designed and created a whole new cast of animated

characters for Prokofiev's *Peter and the Wolf,* which was created, directed, and conducted by *Bugs Bunny On Broadway's* George Daugherty as an ABC Television Network special starring Kirstie Alley, Lloyd Bridges, and Ross Malinger, and is now being released throughout the world both theatrically and on television.

On March 25, 1996, Jones' work was celebrated with a special Lifetime Achievement Oscar, presented to Jones at the Academy Awards by Robin Williams. In addition, Chuck Jones has been honored with three other Oscars, nine Academy Award nominations, a Museum of Modern Art retrospective, two honorary degrees and countless honors, and a three-floor exhibition at Washington D.C.'s Capital Children's Museum/National Center for Animation. His cartoon short *What's Opera, Doc?* recently took its place in the National Archives next to a select honored group of other great American film masterpieces.

Bugs Bunny On Broadway producer **DAVID KA LIK WONG** was awarded with an Emmy Award for his work as producer on *Peter and the Wolf,* and was also nominated for an Emmy in 1994 for his work as producer of *Rhythm & Jam,* the ABC series of Saturday morning music education specials for children.

He most recently teamed with George Daugherty as principal producer for the *Peter and the Wolf* project, the animation and live-action production starring Kirstie Alley, Lloyd Bridges, *Sleepless in Seattle's* Ross Malinger, and the new animated characters of legendary animation director Chuck Jones. He also produced the interactive CD-ROM version of the production for Time Warner Interactive.

He also was one of the major producers for the Warner Bros. documentary film *The Magical World of Chuck Jones,* directed by George Daugherty and featuring interviews with Steven Spielberg, Whoopi Goldberg, George Lucas, and Ron Howard, among many others.

He has also been the producer for the Warner Bros. production *Bugs Bunny On Broadway* for the past nine years as it has throughout the world, and he also co-produced the audio CD album and tape for Warner Bros. Records. Wong was born in Hong Kong, and moved to San Francisco with his family as a teenager. ❑

The Hollywood Bowl Orchestra

John Mauceri, Principal Conductor

August 8, 1999

First Violin
Bruce Dukov, *Concertmaster*
Rachel Purkin, *Principal*
Jay Rosen, *Associate Principal*
Rebecca Bunnell
Lily Ho Chen
Ronald Clark
Charles Everett
David Ewart
Tammy Hatwan
Katia Popov
Barbra Porter
Chris Reutinger
Guillermo Romero
Mari Tsumura

Second Violin
Patricia Johnson, *Principal*
Jennifer Bellusci, *Associate Principal*
Nicole Bush
Juliann French
Pam Gates
Razdan Kuyumjian
Natalie Leggett
Liane Mautner
Carolyn Osborn
Robert Schumitsky
Olivia Tsui
Vivian Wolf

Viola
Janet Lakatos, *Principal*
Dmitri Bovaird, *Associate Principal*
Margo Aldcroft
Robert Becker
Jennie Hansen
Carrie Holzman-Little
Carole Kleister-Castillo
Jorge Moraga
Andrew Picken
Robin Ross
Harry Shirinian

Cello
Armen Ksajikian, *Principal*
Larry Corbett, *Associate Principal*
Bob Adcock
Paul Cohen
Matt Coker
Christine Ermacoff
Dane Little
Kevan Torfeh

Bass
Timothy Barr, *Principal*
Denise Briese, *Associate Principal*
Jeff Bandy
Gary Lasley
Barry Newton
Ken Wild

Flute
Louise DiTullio, *Principal*
Larry Kaplan
Steve Kujala

Oboe
John Ellis, *Principal*
Catherine Del Russo

Clarinet
Gary Bovyer, *Principal*
Michael Grego
Ralph Williams

Bassoon
Rose Corrigan, *Principal*
Allen Savedoff

Horn
John Reynolds, *Principal*
Mark Adams
Joseph Meyer
Todd Miller

Trumpet
Warren Leuning, *Principal*
Jon Lewis, *Associate Principal*
Rob Frear

Trombone
William Booth, *Principal*
Robert Sanders
James Sawyer

Tuba
James Self, *Principal*

Harp
Mindy Ball, *Principal*

Timpani
Thomas Raney, *Principal*

Percussion
Wade Culbreath, *Principal*
Greg Goodall

Drums
Brian Miller

Librarian
Stephen Biagini

Assistant Librarians
Marty Frear
Karen Smith

Personnel Manager
Ken Watson

Associate Personnel Manager
Brian Miller

Orchestra Manager
Steven A. Linder

Operations Assistant
Christi Michelle Brockway

Musical Assistant
Mitch Hanlon

Stage Manager
William Wilson

After named principals, all other players listed alphabetically

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The Official Caterer

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THE DECK & PATIO RESTAURANTS
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Throughout the Bowl

For More Information and Menus
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Nestled among the peaceful hills surrounding the Hollywood Bowl are areas perfect for your pre-concert picnic. Picnic areas open about 4 hours before each concert and tables are available on a first-come, first-served basis. Large groups (30+) may reserve selected areas through the Group Sales Office: (323) 850-2050.

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HOLLYWOOD BOWL CATERING INFORMATION

For dining information call Hollywood Bowl Catering at (323) 850-1885 Monday – Friday 9am – 4pm. Credit cards accepted: MasterCard, Visa, American Express and Discover. All menu items subject to change.

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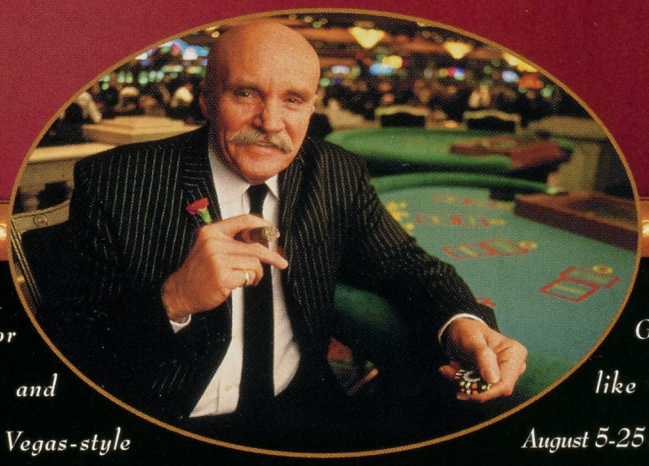

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Learning the Lingo

Your Guide to the Language of Music at the Hollywood Bowl and Beyond

Whether you're a seasoned veteran or a first-time concert-goer, knowing the language of music will make your experience that much more tangible and exciting. Sit back and enjoy our refresher (or introduction) to terms both general and specialized that will help you characterize what you hear at the Bowl with that extra bit of clarity. Plus, you can impress (or frighten) your friends with your mastery of Bowlspeak. Here's a short list of lingo, including dates of Hollywood Bowl concerts where you can hear real-life examples.

Program Music tells a story. You might even find yourself visualizing the story as it unfolds musically. Some program music, like Nikolai Rimsky-Korsakov's *Scheherazade* (Sept. 7), translates literature into music. Rimsky used four *Tales of the Arabian Nights* to fill his work with drama and more than a hint of the exotic. Other works of program music look elsewhere for their story. For example, Modest Mussorgsky's *Pictures at an Exhibition* (August 5) follows the composer through an exhibit of his friend's artworks, and Ottorino Respighi's *Pines of Rome* (August 17) recreates the trees and their ancient Roman setting in music.

Absolute Music is music written for its own sake, lacking program music's explicit story. A work of absolute music can be highly dramatic and full of color, but the composer doesn't rely on literature, art, or anything else for inspiration — at least, he doesn't admit it by slapping a descriptive title on his work. So something like Jean Sibelius' Symphony No. 2 (August 3), in spite of its echoes of the icy Scandinavian north, or Prokofiev's Symphony No. 5 (August 12), with its rhythmic drive conjuring up life in 20th-century Russia, fit this bill because the composers didn't specifically acknowledge these influences.

Arias, compositions for solo voice, are self-contained sections within an opera, much like musical numbers in a Broadway show. Composers try to come up with memorable tunes for their arias, and some of the best include numbers like "La donna è mobile" from Verdi's *Rigoletto* and "Nessun dorma" and "In questa reggia" from Puccini's *Turandot* (Verdi and Puccini arias such as these will be featured on the concert of August 17).

Blues is an American musical form that was developed by slaves and freedmen during the 19th and 20th centuries. It is a style of singing and playing which is derived from the African *griot*, a travelling poet/musician and chronicler of events, much like the *troubadour* of the Middle Ages. Often using metaphors, blues singers describe life, from the mundane to natural disasters and family deaths. When the blues began moving to the city after World War I, singers cast a wider net for themes and began to use aspects of Western harmony. The twelve-bar blues is one of jazz music's basic forms and will be heard on just about any Lexus Jazz at the Bowl concert. Legendary artists like Lonnie Brooks (August 1) and Dr. John (August 11) are considered "blues" musicians, though their music has many other influences as well.

Flamenco comes from Andalusia in Northern Spain, and probably originated from a combination of gypsy and Arabian musical and dance forms. The word describes a style of dancing that incorporates clapping, finger snapping, and foot stomping, and a style of guitar playing and singing that relies on exotic scales, improvisatory vocal decorations, and colorful expression for its Iberian flavor. (Alma de Flamenco performs on August 22).

Gospel music draws on African-American church singing, combining elaborate vocalization with religious phrases (such as "Amen" and "Hallelujah," for starters) and jubilant physicality (sometimes called "getting happy"). The genre draws on all sorts of influences, including hymns, spirituals, blues, ragtime, country, jazz, and soul. Some of today's leading artists whose music comes from this tradition include The Mighty Clouds of Joy and the Campbell Brothers (August 15), and Take 6 (August 18).

Soul emerged in the 1960s, with its roots in African-American tradition and culture. Masters of soul like James Brown, Aretha Franklin, and Gladys Knight combine the improvisatory spirit and exuberance of gospel music with the rhythmic vitality of rock, blues, and R & B. (Concerts influenced by soul music include "Hallelujah!" on August 15 and the JVC Jazz concert on August 29).

Swing is actually two things. It was a popular dance and big-band jazz style that originated in the early 1930s and has experienced a recent renaissance courtesy of groups such as the Royal Crown Revue (September 10 & 11), television commercials, movies like *Swing Kids,* and the resurgent popularity of nightclubs like the Derby. Swing is also a term used by jazz players and jazz fans to describe when music "feels" right: when its "swinging," you just can't help but tap your foot. (Truly, every night the Clayton-Hamilton Jazz Orchestra takes the stage will be a "swingin'" night.)

Tempo, which means "time" in Italian, is an indication given by a composer that tells the performer how fast to play the music. Composers usually mark tempo with a variety of Italian terms, and you'll commonly see ones like *Adagio* (very slow), *Andante* (leisurely, like walking pace), *Allegro* (fast), and *Presto* (even faster). In jazz, bandleaders often "count off" tempos; a fast-paced jazz tune is called "up" and a slow song is usually called a "ballad."

Scherzo, Italian for "joke," refers to one of the middle sections of a large-scale work. The *scherzo* is usually quick in tempo (Now you can surprise — and confuse — your date by declaring that the tempo of tonight's *scherzo* is somewhere in the neighborhood of *allegro.*) and has a lighter feel — more like a dance — compared to the work's surrounding sections. ❑

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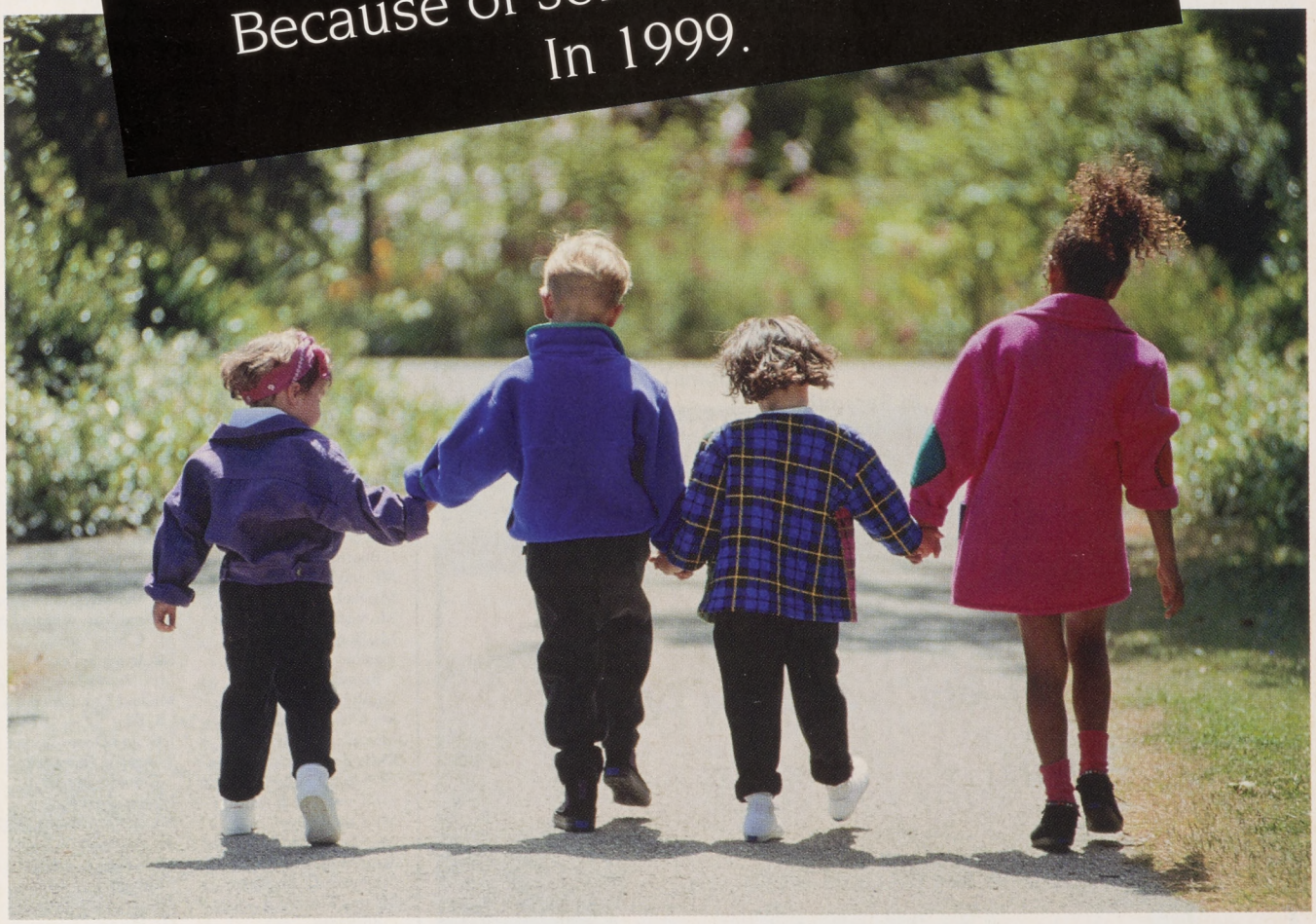

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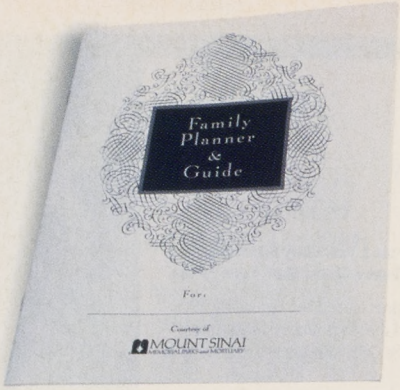

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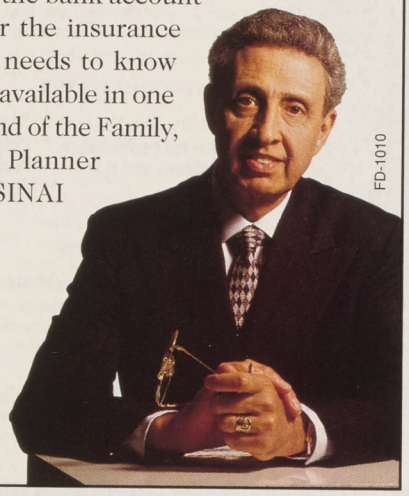

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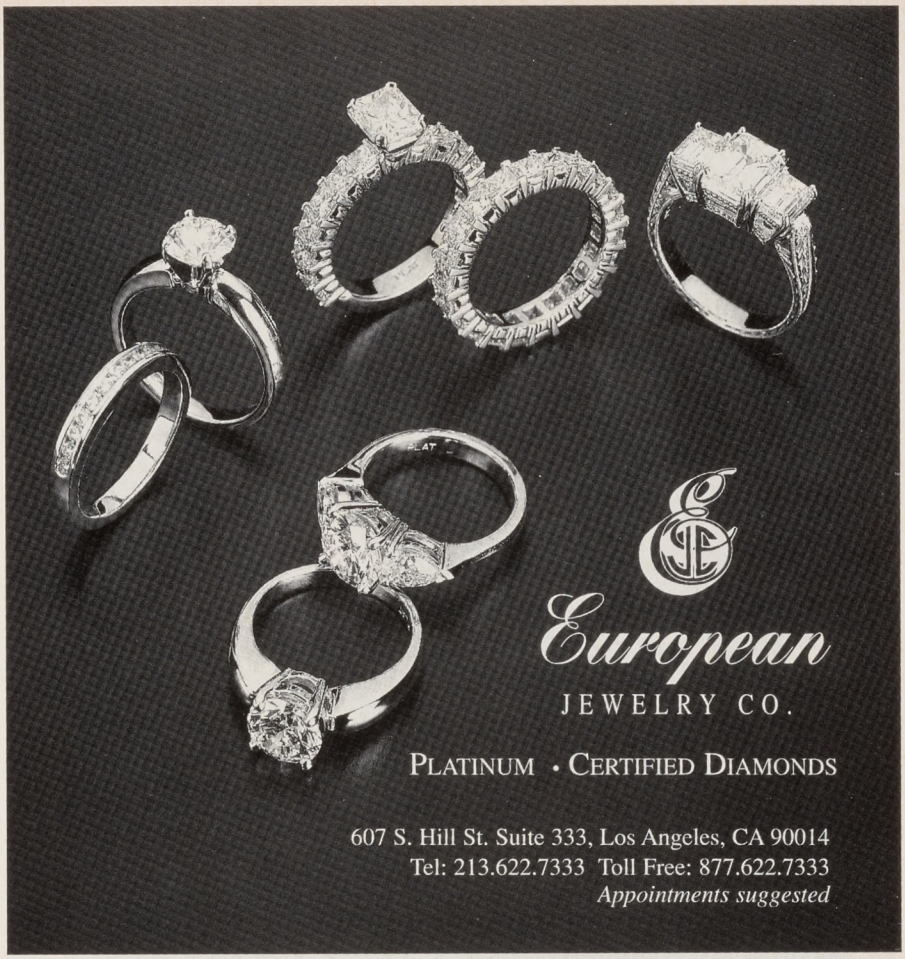

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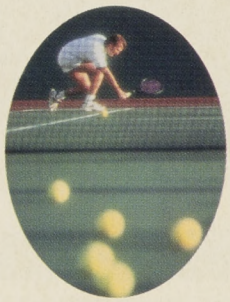

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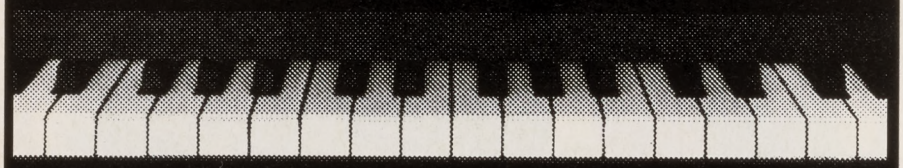

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To receive a free membership brochure, please call the Volunteer Cottage (323) 850-2165.

ATTENTION SUBSCRIBERS!

If you find you cannot attend a concert on your series, you may donate your tickets for resale by calling (323) 850-2000 any time before the performance begins. This provides both a valuable contribution to the Hollywood Bowl and an important community service, particularly by returning box seats, which are in such great demand. You will receive a receipt for a tax-deductible contribution for the amount you paid for your tickets, as well as the satisfaction of knowing you helped make it possible for others to enjoy the concert. Thank you!

LOS ANGELES COUNTY DEPARTMENT OF PARKS & RECREATION

Outdoor concerts and picnic dinners are so relaxing and enjoyable on warm summer evenings and most music lovers think primarily of the wonderful musical programs here at the Hollywood Bowl. Not everyone, however, is aware that many other County sites also offer entertainment under the stars — or even "Under the Oaks."

Most Bowl patrons already are aware of the exciting cultural performances taking place across the freeway at the John Anson Ford Amphitheatre's "Summer Nights at the Ford." The intimate seating at the Ford lends a real feel of audience participation to the entertainment.

For the third season, the California Philharmonic Orchestra will perform classical concerts in a "Festival on the Green" summer series at the Los Angeles Arboretum in Arcadia. Music by the great composers of the world, with outstanding guest soloists, will highlight each of six Saturday evening concerts, starting at 7:30 p.m., with the final performance on September 18.

Another garden setting which features a wide variety of musical performances is Descanso Gardens in La Canada-Flintridge. Saturday and Sunday afternoon "Under the Oaks" programs begin at 1:00 p.m., are free with admission to the Gardens, and include the music, dance and storytelling of many countries.

Some neighborhood County parks also host concert series throughout the summer months. Steinmetz Park in Hacienda Heights offers Thursday evening concerts of wide interest (6:00 to 9:00 p.m.) through August 26.

At the Farnsworth Park Amphitheater in Altadena, evening concerts are scheduled each month starting at 7:00 in the evening, featuring Latin Jazz, a Country / Blues Celebration, a classical ensemble and more.

So, in addition to your Hollywood Bowl dates this year, try to attend a concert that may be closer to home!

For further information about summer concerts at County facilities and how to purchase tickets, where applicable, please contact the Department's Public Information Office at (213) 738-2961.

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Performances take place weekday mornings at 10:00 and 11:15 a.m., and are followed by workshops at 11:00 a.m. and 12:15 p.m. respectively. Open House visitors may observe rehearsals at the Bowl and tour the Edmund D. Edelman Hollywood Bowl Museum for no additional charge.

August 2 – 6 **A Touch of Brass**
August 9 – 13 **Fiery Flamenco**

Tickets: $3, plus $1 workshop materials fee per child. (Discounts available for groups of 15 or more.) Parking is free. On sale by mail order now, and at the Hollywood Bowl Box Office. Not available through Ticketmaster.

Information: (323) 850-2000

Brochures also available at the Bowl Information Booth.

Picnic Perfection

Moveable Feasts Across Los Angeles

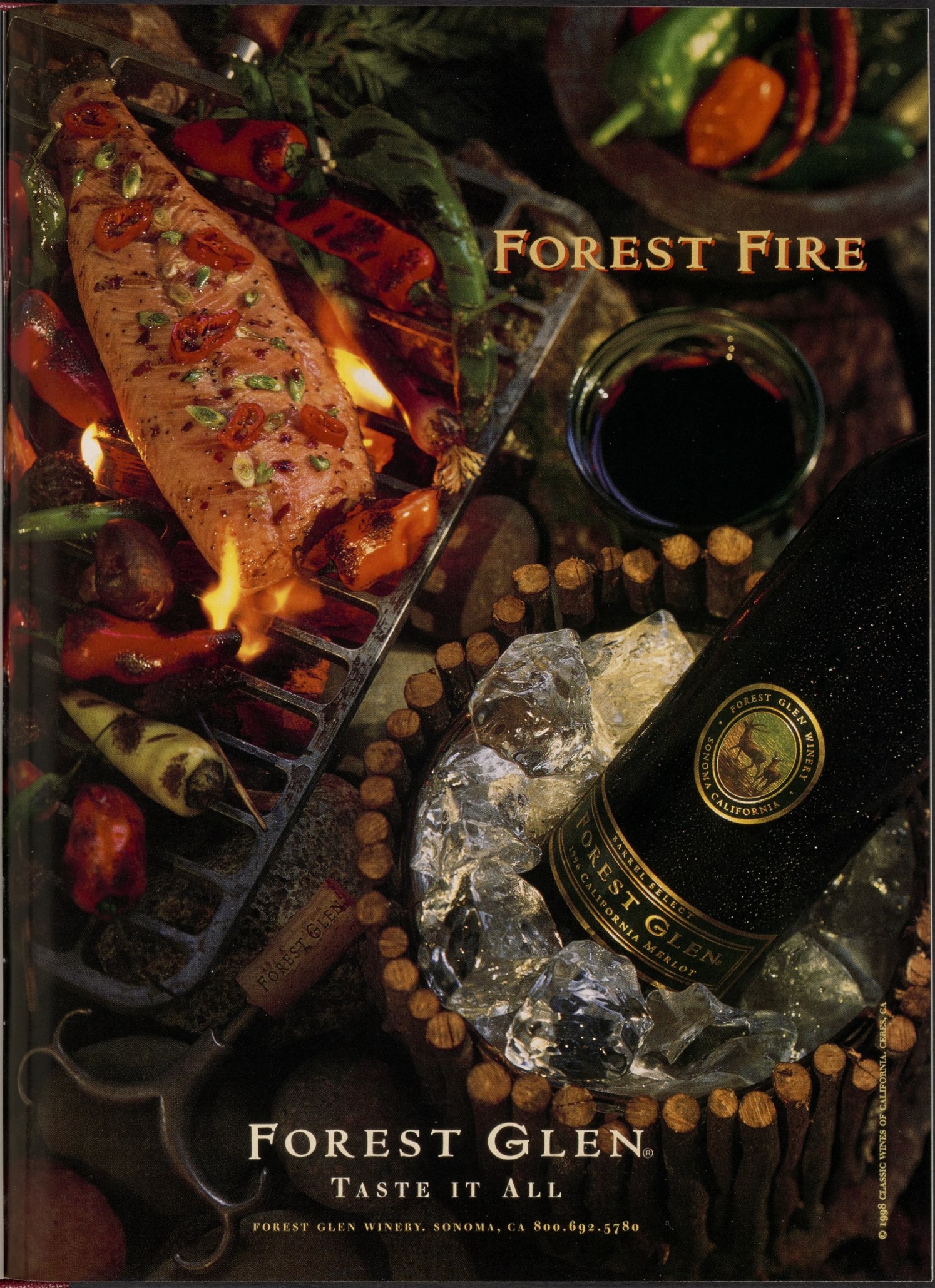
by Norm Chandler Fox

Whenever I'm privileged to be dining in a box at the Hollywood Bowl, I like to get up in the middle of the meal and walk around just to see the tantalizing meals that are being enjoyed by my neighbors. Whether you're at tables and chairs in a box, or relaxing in a regular seat, you can enjoy an *alfresco* feast, which is as traditional at the Bowl as the glorious fireworks. Often, I see international delicacies like Spanish paella accompanied by a robust ruby-colored rioja...or Swedish gravlax with dill sauce marrying well with icy shots of aquavit...maybe an Italian rosemary-scented roast chicken served with a classic Chianti...or a juicy all-American turkey burger on a seeded roll, mating perfectly with iced mugs of micro-brewed ale.

Best of all, no one has to spend hours shopping for and then cooking these opulent meals, since so many establishments in our midst offer gourmet picnics to go. As you head to the Bowl, you merely drop by to pick up your handsome boxes. Many spots have set menus as well as flexibility for allowing you to create your customized boxed extravaganza. The following places get a standing ovation for providing some of your evening's most memorable moments, even before the conductor lifts his baton.

BISTRO GARDEN CAFE TO GO

This is the catering and take-out entity of the adjacent Bistro Garden, which is conveniently located on Ventura and Coldwater in the Valley. There are six different picnics along with many items for a personalized menu. Wonderfully tempting entrees are cold poached salmon with cucumber sauce, a tangy marine salad of shrimp, scallops and crab, or juicy slices of roast turkey with dilled potato salad. Desserts are equally enticing, particularly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PANINI GRIGLIA DOLCI

the creamy cheesecake with chocolate sauce, the buttery tarte tatin, or some down-home bread pudding topped with rum.
BG TO GO at Bistro Garden, 12930 Ventura Boulevard, Studio City, Phone (818) 366-3246; Fax (818) 501-5220; www.bistrogarden.com. Open Monday–Friday 11 AM–9 PM, Saturday–Sunday 7:30 AM–9 PM for breakfast (on weekends), lunch, dinner, and picnic boxes. All credit cards accepted.

CHIANTI RISTORANTE

Celebrating it's 60th anniversary this year, Chianti Ristorante has been a tradition on Melrose Avenue in Los Angeles since 1938. Chianti, with its romantic interior and private booths, showcases the specialties of Northern Italy including such favorites as tender veal, housemade pastas, grilled fresh fruit, spit-roasted meats and fowl. Chianti Ristorante offers take-out picnics perfect for dining in style at the Hollywood Bowl of other al fresco venues this summer. There are four picnics to choose from, each containing a sandwich, salad, bread and dessert. Call Chianti for details or to place an order.
CHIANTI RISTORANTE, 7383 Melrose Avenue (between Fairfax & La Brea Avenues), Los Angeles, Phone (323) 653-8333.

GELSON'S MARKET

Did you know that this chain's service deli counters offer specialized picnics? You can make up your own menu with yummy items like chicken breast stuffed with pine nuts and prosciutto, New Orleans shrimp cakes with lots of zing, an unusual vegetable Wellington in puff pastry, and crunchy cashew crusted chicken. There's also a wide variety of sandwiches, salads, vegetable side dishes, and hot breads. Desserts include fresh fruit salad, tarts drizzled in chocolate or old-fashioned creamy puddings.
GELSON'S MARKET, Open daily for breakfast, lunch, dinner, and picnics. Locations include Calabasas, Century City, Encino, Newport Beach, North Hollywood, Northridge, Pacific Palisades, Tarzana, and Westlake Village. Major credit cards accepted.

HAMPTON'S HOLLYWOOD CAFÉ

Famous for its unusual hamburgers (including ostrich burgers and one redoubtable number topped with peanut butter and sour plum jam), this popular Hollywood spot also has a vast American menu with international flourishes. I like the Bombay turkey salad with a spicy peanut dressing, moist meatloaf with potatoes and scallions, and garlic lemon chicken. Besides getting food to go, another idea is to dine here before the concert and leave your car in the restaurant's parking lot. Yellow Cab has agreed to take patrons to and from the Bowl for four dollars each way, and the taxis are found after the performance near the shuttle buses.
HAMPTON'S HOLLYWOOD CAFÉ, 1342 North Highland Avenue, Hollywood, Phone (323) 469-1090; Fax (323) 469-0662. Open for breakfast, lunch, dinner, and picnics. Sunday–Thursday 10 AM–9 PM, Friday–Saturday 10 AM–10 PM, Sunday buffet brunch at 10 AM. All major credit cards accepted.

IL FORNAIO

Always packed, this Beverly Hills hotspot serves wonderfully authentic Italian specialties, and I love the aroma of the freshly baked goods wafting out of their on-premises bakery. After tasting the food, you'll get nostalgic for picnics in Portofino or Taormina. A great starter that travels well is the house antipasto (including grilled artichokes, bruschetta, and portabella mushrooms)...or try the warm panini filled with prosciutto and fontina cheese...and there's rigatoni with dry ricotta and eggplant, or fragrant rotisserie chicken. Your *dolci* should be buttery just-baked biscotti, or the flaky fruit tarts.
IL FORNAIO, 301 North Beverly Drive, Beverly Hills, Phone (310) 550-0303; Fax (310) 550-6356. Open Monday–Thursday 6:30 AM–11 PM, Friday 6:30 AM–midnight, Saturday 7:30 AM–midnight, Sunday 7:30 AM–11 PM for breakfast, lunch, dinner, and picnics. All major credit cards accepted.

LUNARIA

Bernard Jacoupy, who was responsible for being part of the fine food revolution that transformed Los Angeles decades ago, now impresses us with his delicious French bistro food, live jazz, and original picnics. You have a choice of four menus, or you

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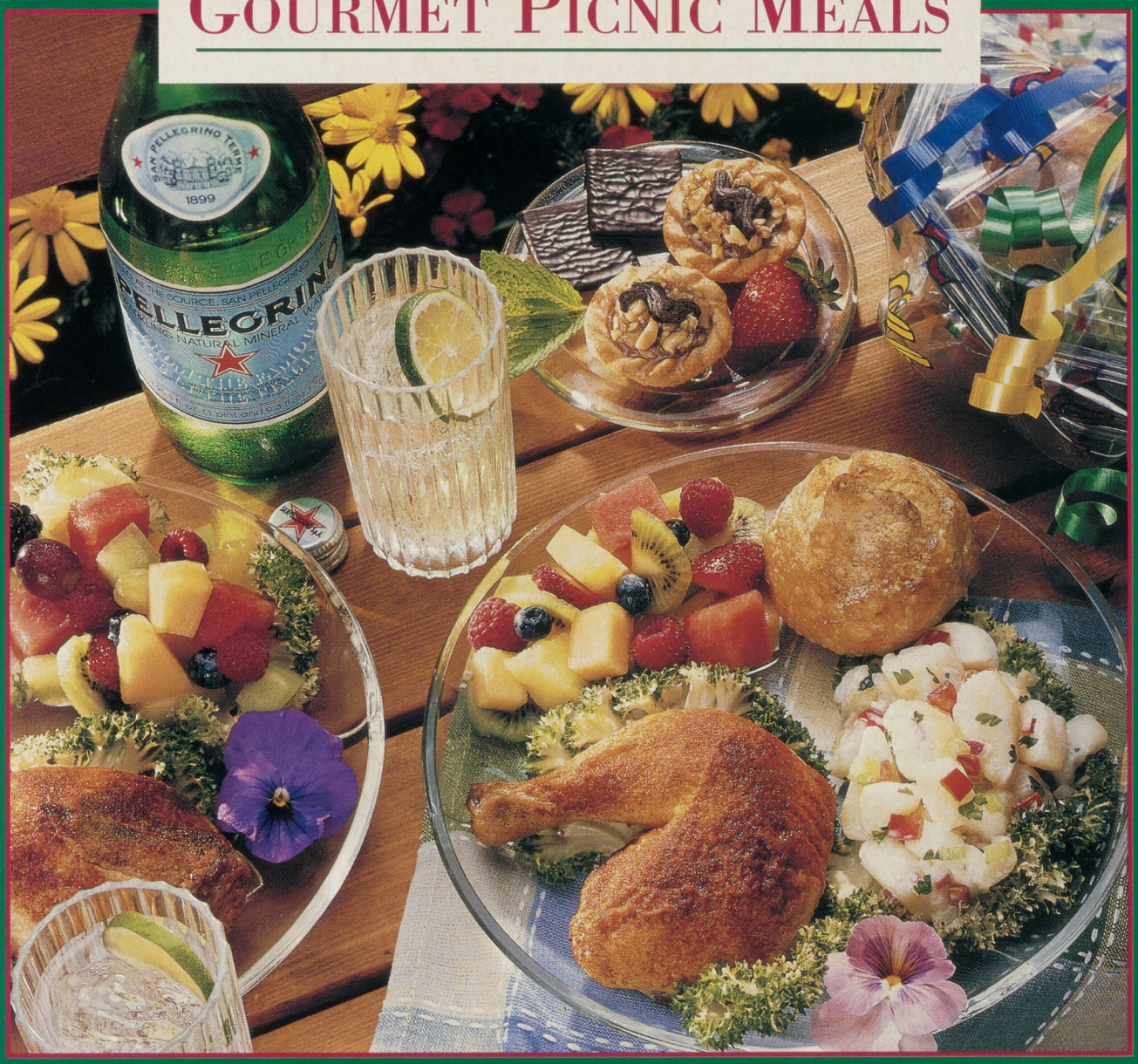

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can create your own moveable feast. I love the fresh seafood pasta, herby chicken breast with garlic potato salad, and grilled shrimp salad. Exquisite desserts include caramelized pear tart, raspberry clafouti, or crunchy chocolate almond torte. And if you order your picnic by e-mail, you get a 10% discount. The first cyber-picnic in L.A. at a reduced rate. *C'est magnifique!*
LUNARIA, 10351 Santa Monica Boulevard, Los Angeles, Phone (310) 282-8870; Fax (310) 282-0502; www.lunariajazzscene.com. Open for lunch Monday–Friday 11:30 AM– 2:30 PM, dinner Tuesday–Saturday 5:30 PM–11 PM, picnics available Monday–Saturday and can be ordered within six hours of curtain call. All major credit cards accepted.

MAPLE DRIVE

A favorite of many celebrities, this handsome spot with its delightful nightly jazz and popular terrace also prepares unusually fine picnics. I'm fascinated with chef/owner Leonard Schwartz's chilled spicy shrimp soup, charred New York steak with horseradish sauce, and a crackling caramelized apple tart topped with billowing whipped cream. Or you might opt for tuna tartare with Japanese coleslaw, poached salmon with remoulade sauce, and decadent chocolate fudge cake. Picnic orders are requested by noon of the day of the event, and by 6 PM on Friday for Saturday orders.
MAPLE DRIVE, 345 North Maple Drive, Beverly Hills, Phone (310) 274-9800; Fax (310) 274-2782. Open for lunch Monday–Friday 11:30 AM–2:30 PM, for dinner Monday–Saturday 6 PM–10 PM. All major credit cards accepted.

McCORMICK & SCHMICK'S

This first-rate collection of seafood restaurants brings the fresh, brisk flavors of the Pacific Northwest to L.A. Although you can get menu items packed to go, you might prefer settling back in the handsome dark wood and beveled glass surroundings and dining in the restaurant before heading up to the Bowl. I like starting with the iced oyster sampler, proceeding to creamy clam chowder, and then choosing between grilled swordfish with papaya compote, juicy halibut stuffed with crab and Brie, or tortilla-crusted sea bass. Special desserts include white chocolate cheesecake topped with fresh raspberries, or candied pecan pie crowned with whipped cream.
McCORMICK & SCHMICK'S, locations in Beverly Hills (310) 859-0434, Downtown (213) 629-1929, Pasadena (626) 405-0064, El Segundo Phone (310) 416-1123, and Irvine (714) 756-0505. Open seven days for lunch and dinner. All credit cards accepted.

MICHAEL'S

The restaurant that started it all 20 years ago, continues to set the pace for contemporary fine dining. With walls adorned by the works of modern masters, including Stella, Hockney and Deibenkorn, Michael's is a model for refined elegance. The gorgeous, lush outdoor patio garden continues to delight even those familiar with the idea of relaxed formality. The pedigreed ingredients, cooked simply and presented beautifully keep Michael's the prototype for L.A. dining. Lunch or dinner, Michael's in Santa Monica continues to be a bit of paradise for those who appreciate both great art and fine cuisine.
MICHAEL'S, 1147 Third Street, Santa Monica, (310) 451-0843. Open for lunch Tuesday–Friday and for dinner Tuesday–Saturday. All major credit cards accepted.

MUSSO & FRANK GRILL

Founded in 1919, this venerable spot is the oldest restaurant in Hollywood. The wood and leather dining rooms bring back a gentler era, and the bar still pours a fantastic martini. Because of its close proximity to the Bowl, this restaurant makes a perfect choice for dining before going to the concert. If you can resist the mountain of sourdough bread, order the cracked crab or cherrystone clams as starters…and then have delicate sautéed sand dabs or a juicy porterhouse steak. I also like the thick, broiled liver steak with onions. Old-fashioned desserts include creamy cheesecake, German chocolate torte, and one of the city's best renditions of rice pudding.
MUSSO & FRANK GRILL, 6667 Hollywood Boulevard, Hollywood, (323) 467-7788. Open Tuesday–Saturday from 11 AM to 11 PM for lunch and dinner. All major credit cards accepted.

OFF VINE

Located in a 1908 craftsman bungalow, this spot will remind you of New England with its snug interior, winning porch, and garden. The entire menu (which includes some down-home favorites) is available to take out, which is so convenient considering the nearness of the Bowl. I recommend composing a box containing the wild mushroom salad, baked shrimp with chutney, New York steak sandwich on French bread, pecan breaded chicken, and vegetable lasagna. It's hard to decide between the Cajun turkey breast with jalapeño relish or the shrimp and Chinese vegetables over angel hair. Just make sure

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there's a slice of chocolate pecan caramel pie along with a wedge of flourless chocolate cake — all of which can be served innocently at intermission.

OFF VINE, 6263 Leland Way (1 block south of Sunset, just east of Vine), Hollywood, Phone (323) 962-1900; Fax (323) 962-1969. Open for lunch Monday–Friday, dinner nightly, and brunch on Sunday. Major credit cards accepted.

PATINA

L.A.'s dynamic duo of Joachim and Christine Splichal help make this one of our city's most loved and respected restaurants. You can imagine how innovative their three picnic menus are. I'm torn between cold pea soup with shrimp tartare, seared beef tenderloin with wild rice, and chocolate mousse with a crème brûlée topping…and the skewered prawns, salmon with ratatouille, and almond cream fruit tarts. When you open the distinctive "Patina" box, your guests are going to be extremely happy that you volunteered to get the picnic fixings.

PATINA, 5955 Melrose Avenue, Los Angeles, Phone (323) 467-1108; Fax (323) 467-0215. Open for dinner nightly, lunch only on Tuesday. Picnic orders require 24-hour advance notice and are available for pickup after 4 PM. All major credit cards accepted.

PAVILIONS

For picnics, this chain of stores offers impeccable service along with an unbelievable selection of luxury items. Try the super Boar's Head deli cold cuts, over two hundred cheeses, freshly-baked artisan breads, salads, pasta, and crisp rotisserie chicken. Desserts include European tortes made with Belgian chocolate, and there are hundreds of fine wines and beers. The variations are up to you…perhaps Boar's Head Black Forest ham and imported Gruyère on a kaiser roll with bottles of icy ale…or maybe something simple like a ripe Brie, some berries, a crusty loaf of sourdough, and a bottle of brut French champagne.

PAVILIONS, locations throughout Los Angeles and Orange County. Open daily, and all major credit cards accepted.

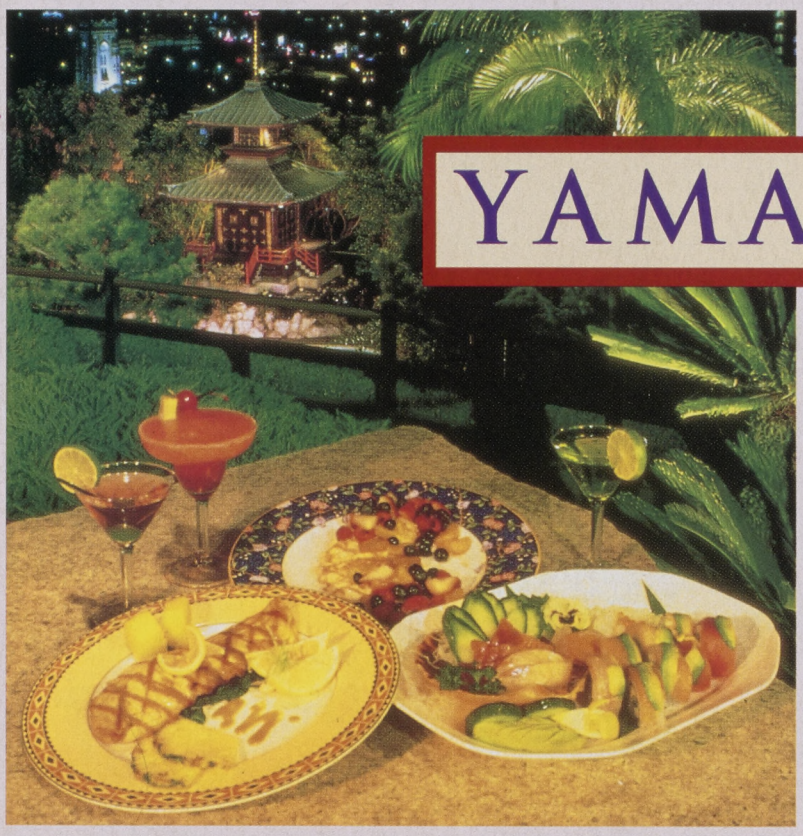
PINOT RESTAURANTS

Joachim and Christine Splichal keep on dazzling us with their authentic bistro cuisine at these attractive places located throughout our city. Each Pinot establishment has its own set of three picnic menus inspired by a different region of France. Examples range from Café Pinot's Lyonnaise sausage in puff pastry to Pinot Bistro's ode to Burgundy with poached salmon and artichokes. There's Pinot Hollywood's tribute to Bayonne with Basque Chicken while the Pasadena branch of Pinot features Alsace with grilled beef and a Munster cheese salad. Picnic orders must be placed by phone or fax 24 hours in advance; boxes available for pickup after 4 PM at the restaurant where order was placed.

PINOT RESTAURANTS, locations as follows: Café Pinot, 700 West Fifth Street, Downtown L.A., Phone (213) 239-6500; Fax (213) 239-6514; Pinot Bistro, 12969 Ventura Boulevard, Studio City, Phone (818) 990-0500; Fax (818) 990-0540; Pinot Hollywood, 1448 North Gower Street, Hollywood, Phone (323) 461-8800; Fax (323) 461-3949; Pinot Restaurant, 897 Granite Drive, Pasadena, Phone (626) 792-1179; Fax (626) 792-4935. All major credit cards accepted.

RENAISSANCE RESTAURANT

This restaurant, inside the Hollywood historical landmark Manor Hotel, makes me feel like I'm dining in a French Normandy castle. It's also close enough to the



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Bowl to provide a fine gustatory experience before going to the performance. You might start with a split order of duck risotto…and proceed to the lobster and shrimp ragout or delicate John Dory cooked in olives…or tender roasted lamb loin in a Burgundy sauce. The caramelized apple tart or the heavenly mango mousse make dessert a "must."

RENAISSANCE RESTAURANT, Manor Hotel, 5930 Franklin Avenue, Hollywood, (323) 960-3222. Open for breakfast, lunch and dinner daily, Sunday brunch. Most credit cards accepted.

ROSTI

These congenial Tuscan places have six locations, and offer the kind of picnics you'd enjoy in the hills near Siena. Four set menus include such specialties as the succulent stone-pressed grilled chicken, prosciutto and Parmesano filled panini, and chicken breast topped with wild mushrooms. Other winners to fill your box include eggplant stuffed with ricotta, garlic spinach, rosemary potatoes, ravioli stuffed with artichoke, and gnocchi in pesto. For your *dolci*, try the really wonderful tiramisu, or apple tart, or melt-in-your-mouth chocolate raspberry mousse cake.

ROSTI, locations as follows: 7475 Beverly Boulevard, Los Angeles (323) 938-8335; 931 Montana Avenue, Santa Monica (310) 393-3236; 233 So. Beverly Drive, Beverly Hills (310) 275-3285; 908 So. Barrington Ave., Brentwood (310) 447-8695; Encino Marketplace, 16403 Ventura Blvd., Encino (818) 995-7179; The Promenade at Westlake, 160 So. Westlake Blvd., Westlake Village (805) 370-1939. Credit cards accepted.

URBAN EPICURIA

Now open for over a year, this spacious and welcoming store with a giant open kitchen offers elegant gourmet take-away cuisine prepared on the premises. This place is unique in having a Food Concierge who can answer all of your inquiries regarding combinations of courses for this memorable meal; the Food Concierge will customize your picnic from the enormous inventory of unusual delicacies. Or, you may choose from a set menu like, for example, shiitake mushroom canapés, radicchio salad, five-spice grilled tuna sandwich with Asian slaw, and a crunchy pecan tart. There's a phenomenal selection of wines and ales, and even fresh flowers for your picnic table.

URBAN EPICURIA, 8315 Santa Monica Boulevard, West Hollywood, Phone (323) 848-8411; Fax (323) 848-7739. Open 10 AM–9 PM daily for lunch, dinner, and picnics. Most major credit cards accepted. □

Norm Chandler Fox is the travel and dining editor for Performing Arts *magazine.*

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ROSTI

SUMMER ENTERTAINING

A Tip for a Great Summer Barbeque

Beef tri-tip makes an excellent grilled supper

The hot weather is here again and what better way to celebrate the California outdoors in August and September than by firing up the grill? Our lifestyle here in the Golden State allows us to barbeque well into the fall and some die-hards do it all year-round. So here's a great and oh-so-simple idea to add to the BBQ repertoire. Surprise the family — don't make chicken!

Try a barbeque Santa Maria style. The people in Santa Barbara say it's the only way to barbeque. They say it's the most tender, delicious thing you've ever tasted.

All you need is a beef tri-tip with the fat on. Season it only with salt, pepper, and garlic salt. Grill it immediately, over oak coals at medium heat (which means the grill is hot but you can still hold your hand over it for a count of 5). Leave the meat on for about 45 minutes, flipping every 10 minutes or so. The meat should be beautifully seared on all sides.

Experts suggest cutting the meat against the grain the long way for extra tenderness.

The best beef to start with is Certified Angus Beef, which you can find at any Pavilions Market. This beef meets stricter standards, so it's more tender and juicy. So you too can barbeque Santa Maria style, just like they do up there, all summer long. ❑

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FROM OUR FALL EXHIBITION

Star Wars: The Magic of Myth, was developed by the Smithsonian's National Air and Space Museum. The exhibition was organized for travel by the Smithsonian Institution Traveling Exhibition Service (SITES). All artifacts in this exhibition are on loan from the archives of Lucasfilm Ltd.

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Joseph Blackburn (American, born England, ca. 1730-1778), *Portrait of Thomas Wentworth,* 1761, oil on canvas. Gift of Mrs. John Sheafe Douglas, 19:57:12. Returns to galleries in 2000.
Darth Vader. Photograph by Eric Long and Mark Avino for the exhibition *Star Wars: The Magic of Myth.* Star Wars™ and © 1997 by Lucasfilm Ltd. All rights reserved.

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Los Angeles County Arts Commission

Los Angeles County Arts Commission

There are over 1,000 arts organizations and 150,000 working artists in the County of Los Angeles, creating the largest concentration of arts activity in the United States. The mission of the Los Angeles County Arts Commission is to foster excellence, diversity, vitality and accessibility of the arts in this extraordinary community. The Commission provides leadership in cultural services of all disciplines for the County, including funding and technical assistance, information and resources to the community, artists, arts organizations and municipalities.

Producing the Summer Nights at the Ford series is just one of many Commission activities. The Commission also produces the annual Los Angeles County Holiday Celebration at the Music Center (broadcast live on KCET), the Los Angeles County-Wide Arts Open House the first Saturday in October and more than 100 free concerts in public sites each year in partnership with the Musicians Trust Fund Program.

The Los Angeles County Arts Commission was also a key player in the largest cultural tourism promotion in the United States – California: Culture's Edge, launched in the spring of 1998. The Commission convened the California Cultural Tourism Coalition, comprised of the California Arts Council, California Division of Tourism, Hyatt Hotels & Resorts, United Airlines, American Express, Los Angeles Convention & Visitors Bureau, City of San Diego Commission for Arts & Culture, San Francisco Art Commission and San Francisco Grants for the Arts. The centerpiece of the coalition's program was the promotion of 13 themed itineraries that focus on the cultural opportunities to be found in Los Angeles, San Diego and San Francisco and suggest 9-15 day stays in California.

The campaign achieved one of the most significant returns of any American Express destination marketing program to date. Of the 200,000 people who received the travel planner detailing the itineraries, 115,000 traveled to California and spent $154,664,870. After seeing the travel planner in Travel & Leisure magazine, 30,000 readers requested additional information on California's attractions. The coalition has been cited as a national model for public-private cooperation in the field of cultural tourism and the Arts Commission received an award for innovation from the County's Productivity Commission for this program.

The Los Angeles County Arts Commission, founded in 1947, is the second oldest public arts agency in California, San Francisco's having been established one year earlier. The Commission is an advisory group to the County Board of Supervisors consisting of 15 members, three appointed by each County Supervisor. Originally called the Music Commission, the name was later expanded to include the words "and Performing Arts" to recognize the growth of the arts community. Its present name was adopted in 1997 to signify support of all nonprofit arts.

LOS ANGELES COUNTY
ARTS COMMISSION
374 Kenneth Hahn Hall of Administration
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(213) 974-1343

www.lacountyarts.org

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1999 LOS ANGELES PHILHARMONIC OPENING NIGHT

The star-studded black-tie Gala will take place on October 9, 1999 at the Dorothy Chandler Pavilion. The glorious concert will be followed by gourmet dining and dancing on the Music Center Plaza.

If you attended last year's Gala, you know the treat that awaits you. Don't miss the chance to reserve your spot at this exclusive event! Call (213) 972-0737 and get your tickets before we're sold out!

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Today's Most Eligible, Single, Successful Men and Women Turn to America's Top Matchmaking Specialist for the Most Important Decision of Their Lives

Those who seek to achieve results in today's rapidly accelerating society understand the need to take immediate action and appropriate measures to get what they want out of life.

Never before has there been more emphasis on healthy relationships, family togetherness, and emotional well-being as the necessary foundation leading to a road of lifelong success. Yet with time as our most precious and limited resource, it has become increasingly difficult for high achievers to balance their life's work, cultural and academic activities, and the time available to invest with loved ones.

With this in mind, it is easy to see and understand why today's most intelligent and successful individuals, in search of their life partner, are taking more care and precaution when it comes to choosing their mate.

For years, we have seen the appearance of practically every fathomable method of pairing individuals and individuals pairing themselves from well-meaning friends and family to singles' parties to the internet superhighway. Undoubtedly however, if you are an attractive, successful, relatively private, selective or persnickety individual, you have found that the more you have to offer the more difficult it seems to find the person who is right for you.

Discerning people today want more out of their lives and their relationships. There is clearly a special focus when it comes to the selection process for finding a potential romantic companion. Most people recognize the value of engaging an expert to assist them in their personal search. The question is: "How do you find an expert you can trust?"

Valenti International of Rancho Santa Fe, California is the only company of its kind that consistently attracts and produces results for a select, worldwide clientele of quality individuals in their quest for a suitable and compatible life partner. Irene Valenti, president and founder, is personally involved in every aspect of her business. She truly understands what today's most exceptional individuals must endure in order to find a compatible life partner.

Irene Valenti

With a staff of skilled Ph.D. psychologists and an experienced team of professionals, Irene Valenti is able to meet with and get to know her clients personally while working with her staff to create a solid foundation for providing the best recommendations to her clients for potential marriage partners. "The only risk with regard to retaining my services is the risk of drastically increasing your options and actually meeting the right person," Valenti states.

Valenti International takes into consideration social and economic backgrounds, family values, and interests as well as personalities and other considerations necessary for a successful match. The term "Matchmaking in the European Tradition," always coupled with Valenti International's name, represents an established professional process carefully structured to promote the best results for each client. There are no impersonal methods or computers used for making or selecting introductions. "Each personal interview or recommendation is made on a comfortable and selective, one-to-one basis. My clients achieve success without feeling that their time is taken for granted," says Irene Valenti.

Clients of Valenti International range from the comfortable to the extremely wealthy, embracing all ages and a variety of backgrounds and cultures. "I am always impressed with the quality of people my service attracts," says Valenti, who continues to position her reputable company through service excellence and quality advertising. "There is nothing more satisfying to me than to see my clients achieve the happiness they deserve."

If you or someone you know would like to find that special someone, call Valenti International at (619) 759-9239 or (800) 200-8253. A private and confidential appointment can be arranged at no charge. □

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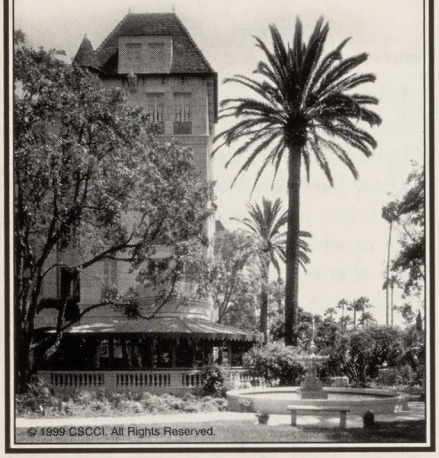

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On behalf of the entire Los Angeles County Board of Supervisors, I'm very happy to welcome you once again to another season of outstanding entertainment at our Hollywood Bowl. As Supervisor for the Third District, it's my special privilege to be associated with this unique and historic outdoor facility. The Bowl is justly world-famous as one of the nation's premier performing arts showcases and the summer home of the Los Angeles Philharmonic, but it is also much, much more. This year the Bowl begins staking out new musical territory as one of the most exciting and adventurous venues for world music and dance, as befits a region as diverse and cosmopolitan as ours. Once again, we thank the MTA for supporting the park-and-ride program which enables concertgoers throughout the County to share the Bowl experience. So enjoy the Bowl's unique alfresco dining, enjoy the memorable performances, and enjoy your summer evenings at the Bowl!

ZEV YAROSLAVSKY

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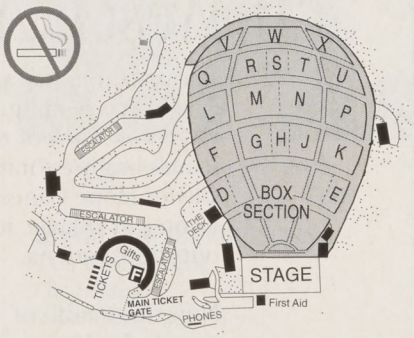
GENERAL INFORMATION

FAA Pilot Request. The Federal Aviation Administration has once again requested that all pilots avoid flying over the Hollywood Bowl area when the white strobe lights and searchlights are on during Hollywood Bowl evening concerts, from 6 p.m. to 12 midnight. The FAA also plans to adjust the traffic flow patterns wherever possible to minimize the noise, and will make special announcements to pilots on the Automatic Terminal Information Service (ATIS) at airports within the Los Angeles Basin, advising pilots to avoid flights over the Bowl area during concert periods.

First Aid. In case of illness or injury, please see an usher, who will escort you to the First Aid Station.

Lost and Found. Any lost articles found on concert nights may be claimed at the Operations Office the next morning. Unclaimed articles are kept for 30 days from the date on which they are found. For information, call (323) 850-2060.

Photographs. Your use of a ticket constitutes acknowledgment of willingness to appear in photographs taken in public areas of the Hollywood Bowl and releases the Los Angeles Philharmonic Association, its lessees, and all others from liability resulting from the use of such photographs.



Please note: No smoking is allowed in the Hollywood Bowl's theater area. The shaded areas of the map indicate the nonsmoking areas of the Bowl. Smoking is allowed in other areas of the Bowl grounds.

Tickets For Bowl Events. Hollywood Bowl tickets are readily available at many locations throughout Southern California, including Ticketmaster outlets in Robinsons•May, Tower Records, Ritmo Latino, and selected Wherehouse stores.

Before tonight's concert, you can buy seats for any of this season's performances at the Bowl Box Office. Beginning June 27, the Box Office is open Mondays through Saturdays from 10 a.m. to 9 p.m., and Sundays from 12 noon to 8 p.m., through September 19. (The only exception is Labor Day, September 6, when the Box Office will be closed.) The Box Office is open on all concert nights until 1/2 hour after the start of the performance.

The Box Office accepts Visa, MasterCard, Discover, and American Express. Credit card phone orders may be placed by calling Ticketmaster at (213) 480-3232, (714) 740-2000, (619) 278-TIXS, or (805) 583-8700. Please note that there is a Ticketmaster service charge for telephone and outlet orders.

SERVICES FOR PATRONS WITH DISABILITIES

Seating. Seating areas for patrons who use wheelchairs or who are semi-ambulatory and companions are located in the garden box seating section, in Sections D and E (accessible off the 2nd Promenade), and all along the 3rd Promenade.

On-Site Transportation. Motorized cart service is available to assist people with limited mobility in moving within the Bowl, particularly between Odin Street accessible parking and the Box Office Plaza. A designated station is located near the accessible Odin Street parking lot. Pick-ups can be arranged after performances, back to the BowlExpress service. As you enter the Bowl, ask a parking supervisor to contact the Facilities Access Manager for assistance.

Assistive Listening Devices. Headsets are available on loan, free of charge (with a deposit), through the House Manager's Office, located on the east side of the 1st Promenade.

Restrooms. The restroom facility adjacent to the Odin Lot path is accessible, as are the restrooms adjacent to the West Gate entrance and those off the 3rd Promenade. There are also accessible restrooms located in the Hollywood Bowl Museum and the Patio Restaurant — both accessible off the Odin Lot path.

Telephones. An accessible-height telephone is located near the Box Office Plaza, near the elevator. Public telephones near the Main Ticket Gate and the West Gate have volume control and are hearing-aid compatible.

Dining. Picnic area No. 5, near the 3rd Promenade, is accessible. The picnic area atop the Box Office Plaza is accessible via the elevator in the Box Office Plaza. People may bring picnic baskets and dine in their seats or may order (no later than 4 p.m. the day before the concert) a picnic dinner to be delivered to seating in the box seat section. Call (323) 850-1885 for information and prices. Accessible concessions are located in the Box Office Plaza and near the 3rd Promenade.

Parking. Accessible parking for patrons with disabilities is available in two locations and prices. Parking often sells out in advance. It is strongly advised that patrons purchase parking well in advance of the concert by phone: (323) 850-2000 — or TTY (323) 850-2040, Department 12. Limited, "night-of" parking is available in the Odin Street lot. Proper identification is required both to purchase parking and to utilize the Bowl's designated parking areas. (A placard alone is not accepted as complete identification.)

Alternate Transportation. There are 15 BowlExpress Park & Ride lots and three BowlExpress Shuttle sites in locations within Los Angeles County. The service from all BowlExpress sites is lift-equipped. For current information, please call (323) 850-2000 or TTY (323) 850-2040. Tickets may be pre-purchased through Department 12.

Purchasing Tickets. Tickets may be purchased by mail, phone, TTY, or fax order, through Ticketmaster, or in person. The Box Office windows for patrons with disabilities are at accessible heights. Phone orders may be placed by calling (323) 850-2000 or TTY (323) 850-2040 and asking for Department 12. Credit card orders may be placed via fax (323) 850-2155 sent to the attention of Department 12.

Further Information. The Los Angeles Philharmonic has published a newly updated *Guide to the Hollywood Bowl for Patrons with Disabilities*, which includes additional information about the Bowl. Please contact Department 12 to request a copy of the Guide. Phone information year-round is available at (323) 850-2000 or TTY (323) 850-2040.

We welcome your comments and suggestions of ways to improve our service. Please address your comments to: Leni Isaacs Boorstin, Public Affairs Director, Los Angeles Philharmonic Association, 135 N. Grand Ave., Los Angeles, CA 90012.

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